

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. III., No. 53.

698165

NEW YORK: SATURDAY, JANUARY 3, 1880.

698165

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AGNES HENDON DRAMATIC COMB.—Athens, Ga., Jan. 2 and 3; Augusta, 5th, 6th.

ALMAHAYE COMEDY AND DRAMATIC CO.—Rochester, 31st and Jan. 1, 2, 3; Boston, 5th, one week.

ARLENE NEILSON—St. Louis, Mo., 29th, two weeks; Detroit, Jan. 12, 13; Toledo, 14th, 15th; Grand Rapids, 16th; Rochester, N. Y., 19th, one week; Buffalo, 20th, one week.

ADAM RICHMOND—Utica, 3d; Syracuse, 5d; Lockport, 5th; Buffalo, 6th; Terre Haute, 7th; Logansport, 8th; Richmond, Ind., 9th.

ADA CAVENDISH—Memphis, 29th, one week.

JOE OATES—Rochester, Pa., 31st; Wilmington, Del., Jan. 1; Camden, Pa., 2d; Easton, 3d; Trenton, 5th; Stamford, Ct., 6th; Bridgeport, 7th; New Haven, 8th, 9th; Hartford, 10th; Waterbury, 11th; Ansonia, 12th; Meriden, 14th; Middletown, 15th; Norwich, 16th; Woonsocket, R. I., 18th; Fall River, 19th; Newport, 20th.

BENGER FAMILY AND SOL SMITH RUSSELL—Barnes Macaulay, Jan. 1; Savannah, 2d, 3d; Augusta, 3d, 4th; Columbus, 7th, 8th; Charlotte, N. C., 9th, 10th; through Virginia, one week; Washington, D. C., 19th, one week; Baltimore, 20th, one week.

BOWERS-THOMPSON TROUPE—Augusta, Ga., Jan. 2.

BANDMANN CO.—Cincinnati, 29th, one week.

BARLOW, WILSON, PRINCE AND WEST—Meriden, Conn., 31st; Waterbury, Jan. 1; Bridgeport, 2d; New Haven, 3d.

BUFFALO BILL COMBINATION—Montgomery, Ala., 31st; Jan. 1; Selma, 2d; Enola, 3d; Albany, Ga., 5th; Columbus, 6th; Opelika, 7th; Atlanta, 8th, 9th, 10th.

BARTLEY CAMPBELL'S GALEY SLAVE COMB.—Haverly's, New York, Dec. 1, five weeks; Niblo's, Jan. 5, two weeks.

BESSIE DARLING—Enola, Ga., Jan. 1; Montgomery, 2d, 3d; Meridian, 4th; Selma, 5th, 7th; Mobile, 8th, 9th, 10th; New Orleans, 12th.

BIG FOUR MINSTRELS—Bridford, Pa., Jan. 1; Jamestown, N. Y., 2d; Erie, Pa., 3d; Titus, 4th, 5th; Oil City, 6th; Franklin, 7th; Meadville, 8th; Sharon, 9th; Newcastle, 10th; New Brighton, 12th.

COLLIER'S UNION SQUARE CO.—Indianapolis, 29th, one week; Chicago, Jan. 5, two weeks; Cincinnati, 10, 19th, two weeks.

COVILLO FOLLY TROUPE—Jolly engagement until Jan. 17.

TON HALL'S STRATEGISTS—Madway Opera House, New York, this week.

GON COMEDY CO.—England circuit, 29th, one week; Boston, 30th, one week; Philadelphia, 12th, 13th, one week; Brooklyn, 19th, one week.

DR. JOSEPHSON—Syracuse, N. Y., 31st, Jan. 1; Utica, 2d; Schenectady, 3d; Troy, 5th; Albany, 6th; Pittsford, 7th; Holyoke, 8th; Springfield, 9th; Worcester, 10th; Boston, 12th, four weeks.

DIAMOND'S MINSTRELS—Jacksonville, Tenn., Jan. 1; Clarksville, 2d; Russellville, 3d; Hopkinsville, 4th; Henderson, 5th; Evansville, 7th.

EDWARD BOWEN—Posting until March 8. Opens then at Park Theatre, Boston.

E. A. SOTHERN AND COMPANY—Broad Street Theatre, Philadelphia, 29th, two weeks; National Theatre, Washington, Jan. 15, one week; Holiday Street Theatre, Baltimore, 19th, one week; Grand Opera House, Cincinnati, 29th, one week; Olympic Theatre, St. Louis, Feb. 2, one week; Hooley's Theatre, Chicago, 9th, one week; California, 22d, six weeks.

EMMA ARNOTT OPERA CO.—Des Moines, Ia., 30th, 31st; Rock Island, Jan. 1; Galesburg, 2d; Quincy, 3d; Topeka, Kas., 5th, 6th; St. Joe, Mo., 7th; Kansas City, 8th, 9th, 10th; St. Louis, 12th, one week.

ERKINSON'S MELODRAMATIC MINSTRELS—Fanny Davenport and Co.—Galveston, Tex., 29th, one week; New Orleans, Jan. 4, one week.

THEODORICK H. DINGO—Hamilton, O., Jan. 1; Columbus, 5th.

HERT & SULLIVAN'S PINEAPPLE CO.—Fifth Avenue Theatre, N. Y., prolonged engagement.

S. CHANFRAU AND BOSTON CO.—Wheeling, W. Va., Jan. 1, 2 and 3; Cincinnati, O., 5th, one week.

FRAYNE-TIFFANY CO.—Jacksonville, Ill., Jan. 1; Decatur, 3d; Springfield, 5d; St. Louis, 5th, one week.

FRANK MAYO—Grand Opera House, N. Y., 29th, one week; Williamsburg, Jan. 5, one week; Haverly's, Brooklyn, 12th, one week; Providence, 19th, one week.

GUS WILLIAMS—Philadelphia, 22d, two weeks.

GUTHRIE'S OCTOBER CO.—Baltimore, Jan. 5, one week; Washington, 12th, one week.

HAVELY'S ENTERPRISES—Haverly's MASTODON MINSTRELS—Jersey City, Dec. 31, Jan. 1, 2, 3; Haverly's, Brooklyn, 5th, one week.

HAVELY'S CHURCH CHORUS CO.—Saratoga, 2d; Aurora, 3d.

HAVELY'S GEORGIA MINSTRELS—Chicago, Jan. 5, two weeks.

HAVELY'S JUVENILE PINEAPPLE CO.—Kalamazoo, Jan. 1; Lafayette, Ind., 2d; Fort Wayne, 3d; Cleveland, 5th, one week.

HARRY WEBBER, NIP AND TUCK—Kenosha, Wis., Jan. 5; Waukegan, 6th; Racine, 7th; Beloit, 8th; Madison, 9th; La Crosse, 10th.

THE LOUGH—Philadelphia, 29th, one week; Richmond, Va., 8, 9, 10; Augusta, Ga., 12th.

THE TOURISTS—its week; then Haverly's, New 5, three weeks.

MORSE'S CO.—its week; Mobile, Jan. 5, 6th, 7th, 8th; Opelika, 9th; Atlanta, 10th, 11th, 12th; Chattanooga, Tenn., 15th; Nashville, 16th; Memphis, 19th, one week.

THE UNKNOWN CO.—eb. Jan. 1; Des Moines, Ia., 2d; 3d; Rock Island, Ill., 5th; Peoria, Ill., 6th; Bloomington, 8th; Quincy, 10th.

THE WET—its week; Albany, 5th; 6th, 7th.

THEY'RE KERRY GOW—y's Chicago, 22d, two weeks; Joliet, Ill., 2d; South Bend, Ind., 4th; Logansport, 5th; Terre Haute, 6th; O., 10th; Louisville, 12th, 13th, 14th, 15th, 16th.

THE GRAND CONCERT CO.—la, 31st; Rome, Ga., Jan. 1; Knox-

ville, Tenn., 3d; Chattanooga, 5th; Nashville, 6th.

KATIE CLAXTON COMB.—Washington, D. C., 29th, one week; Hornellsville, N. Y., Jan. 9; Bradford, Pa., 10th; Erie, 12th; Titusville, 13th; Oil City, 14th; Meadville, 15th; New Castle, 16th; Youngstown, O., 17th.

KIRALPY'S ENCHANTMENT COMB.—Boston, 22d, three weeks; Philadelphia, Jan. 12th, three weeks.

LOTTA—Cincinnati, 29th, one week; Baltimore, Jan. 5, two weeks; Washington, 19th, one week; Pittsburgh, 20th, one week.

LAWRENCE HARRITT—Rochester, 31st, Jan. 1; Syracuse, 2d; Scranton, 3d; Philadelphia, 5th, two weeks.

MILTON NOBLES—Cincinnati, O., 29th, one week; Logansport, Ind., Jan. 3; Bradford, Pa., 9th; Olean, 10th; Philadelphia, 12th, one week.

MARY ANDERSON—Schenectady, N. Y., 31st; Troy, Jan. 1, 2, 3; Pittsford, Mass., 5th; Springfield, 6th; Northampton, 7th; Holyoke, 8th; Worcester, 9th; Fall River, 10th; New Bedford, 12th; Newport, R. I., 13th; Providence, 14th, four nights.

MCKEE HANKIN TROUPE—Philadelphia, 22d, two weeks; Grand Opera House, N. Y., Jan. 5, two weeks.

MILLS PIXLEY PARTY—Pittsburg, 29th, one week; Wheeling, W. Va., 5th, 6th; Youngstown, 7th; Dayton, 8th; Tiffin, 9th; Springfield, 10th; Olympic Theatre, St. Louis, Jan. 12, two weeks.

MAURICE GRAU'S FRENCH OPERA CO.—New Orleans, 29th, four weeks; St. Louis, Jan. 26, one week; Chicago, Feb. 2, two weeks; Cincinnati, 16th, two weeks.

MY PARTNER, ALDRICH AND PARLOK—Williamsburg, 29th, one week; Syracuse, Jan. 5; Rochester, 6th, 7th; Buffalo, 8th, 9th, 10th; Cleveland, 12th, one week; Akron, 19th; Toledo, 21st; Detroit, 22d to 24th; Louisville, 26th, one week; Cincinnati, Feb. 2, one week.

MAHIN'S FANTASIA CO.—Buffalo, 29th, one week.

MAGGIE MITCHELL—Brenham, Tex., 31st; Austin, Jan. 1 to 3; Dallas, 5th, 6th; Sherman, 7th.

MINNIE PALMER'S BOARDING-SCHOOL CO.—Chicago, 29th, one week; Cincinnati, 5th, one week; Cleveland, 12th, one week; Pittsburgh, 19th, one week; Toronto, Jan. 27th; Philadelphia, Feb. 2.

MAPLESON'S ITALIAN OPERA CO.—Boston, 29th, 30th, 31st, two weeks; Haverly's Theatre, Chicago, Jan. 12, two weeks; St. Louis, Olympic Theatre, 26th, one week; Cincinnati, Feb. 2, one week; Louisville, 9th, 10th; Cleveland, 11th; Philadelphia, 16th, one week; Baltimore, 22d, one week; New York Academy of Music, March 1.

NICK ROBERTS' HUMPTY DUMPTY TROUPE—St. Louis, 29th, one week.

OLIVER DODD BYRON—Savannah, 31st and Jan. 1; Globe, Boston, 12th, one week.

OOFTY GOOFTY COMBINATION—Stamford, Ct., 31st; Newark, N. J., Jan. 1, 2, 3; Arch Street, Philadelphia, 5th, one week.

PAT HOOKEY COMB.—Philadelphia, 29th, one week.

RICHMOND AND VON BOYLE—Elmira, N. Y., 31st, Jan. 1; Williamsport, Pa., 2d; Wilkesbarre, 3d; Pittsford, 5th; Scranton, 6th; Easton, 7th; Reading, 8th, 9th; Pottsville, 10th.

RICK'S SURPRISE PARTY—Chicago, 29th, last week.

RENTZ-SANTLEY NOVELTY CO.—Chicago, 29th, 1 week.

RENTZ'S N. Y. NOVELTY CO.—Standard, New York.

ROBSON AND CRANE—Columbus, O., 31st, Jan. 1; Chillicothe, 2d; Springfield, 3d; Indianapolis, 5th, 6th, 7th; Terre Haute, 8th; Evansville, 9th, 10th; Nashville, Tenn., 12th, 13th, 14th; Chattanooga, 15th; Atlanta, Ga., 16th, 17th.

SINN'S BROOKLYN PARK THEATRE CO.—Brooklyn, Jan. 12, one week; Newark, 19th; Paterson, 20th; Evansville, 9th, 10th; 22d; New Haven, 23d; Providence, 24th; Fall River, 26th; Worcester, 27th; Meriden, 28th; Jersey City, 29th, 30th, 31st.

SAVILLE OPERA CO.—Louisville, 29th, one week; Lexington, Ky., 4th, 5th.

STRAKORCH ITALIAN OPERA CO.—New Orleans, this week; National Theatre, Washington, D. C., Jan. 5, one week; Academy, Baltimore, 12th, one week; Booth's, N. Y., 19th, two weeks; Globe, Boston, Feb. 2, two weeks.

STEEL MACKAY'S MADISON SQUARE CO.—New Orleans, 29th, one week.

THE WILKINSONS IN U.S. COL. TOM—Detroit, 29th, one week.

THE FLORENCE—22d, Chicago, Ill., two weeks; Jan. 5, Madison, Wis., 6th; La Crosse, 7th; Winona, Minn., 8th, 9th, 10th; St. Paul, Minn., 10th; Minneapolis, 12th; Cedar Rapids, Ia., Duquesne, 13th, 14th; Clinton, 15th; Rock Island, Ill., 16th; Iowa City, 17th; Des Moines, 19th; Council Bluffs, 20th; Omaha, Neb., 21st; Lincoln, 22d; St. Joe, Mo., 23d, 24th; Atchison, Kas., 26th; Topeka, 27th; Leavenworth, 28th; Kansas City, 29th, 30th, 31st.

TONY DENIER'S HUMPTY DUMPTY—Vicksburg, Miss., 30th; Jackson, 31st; Meridian, Jan. 1; Mobile, Ala., 2d; Selma, 5th; Montgomery, 6th; Columbus, Ga., 7th; Macon, 8th; Savannah, 9th, 10th; Charleston, S. C., 12th, 13th.

WATERSBURY'S GOODWIN FROLOQUES—Cleveland, 29th, one week; Pittsburg, Jan. 5, one week; Wheeling, W. Va., 12th; Youngstown, O., 13th; Akron, 14th; Dayton, 15th, 16th; Columbus, 17th; Louisville, Ky., 12th, 29th, 30th.

WIDOW HEDDOTT COMB.—Haverly's Brooklyn, 29th, one week; Philadelphia, Jan. 5, one week.

OHIO.

CINCINNATI.—The Weatherby's goodwin Froloques—those ever welcome visitors at Pike's have presented their Hobbies to the largest audience in the city. Nat. Goodwin in his comic of Prof. Whiffles is very clever. His imitations of eminent actors are in some instances perfect. His charming little wife, Eliza Weatherby, is as playful and pleasing as ever, and although suffering intensely during the week, she held out bravely up to Saturday morning, when Anna Boyle was secured to play her part of Minnie Clover in the comedy. In the travesty, however, she did not appear as the Prince in tights, which part was taken by Jennie Weatherby. Venie Clancy's voice is as mellow and sweet as ever, and Charles Bowser makes a capital Major Garoway Bangs. Anna Boyle will probably accompany the Froloques to Cleveland, playing Miss Weatherby's part this week. Mr. and Mrs. Bandmann open Monday in Narcisse.

Heuck's C. L. Graves' comb. met with such success that they return March 15, for one week, to present Soldier's Trust. Queen's Evidence is a strong play. The co. and the scenery are of the very best. Mr. Boniface, as Isaac, is something out of the line of our American Hebrew, and not altogether so vile as that of the Whitechapel merchant one meets on a Sunday morning, grinning in Petticoat Lane. His characterization is a grade higher. To-morrow, Milton Nobles in A Man of the People.

Coliseum: Julian Kent closes this evening (Sunday), having had a fair week. 29th, N. S. Wood, the boy actor, will appear in eight characters in the drama called The Boy Detective; also the illusionary artist, Angie Schott, and Dutch comedian, James Goodwin.

Robinson's: On Wednesday evening next Tom Homer, the veteran actor, will receive a complimentary benefit. The bill for the occasion will be Age and Beauty, and the farce of Toadies, in which Tom Homer and ex-manager Jim Douglas participate, assisted by a lot of amateurs and professionals.

Next Tuesday evening, at Robinson's, an amateur minstrel show will be given for the benefit of the Irish sufferers, by the Five-

and-forty Blackbirds, composed of some of our well known citizens.

Items: Ada Gray, now touring Michigan, will appear at the Grand in January. Fredie Schwab will give us three nights more of Neilson at the Grand in March. Some dissatisfaction arises from his business transactions in this city. Julia A. Hunt's co. appear in Tremont 29th, 30th and 31st, Franklin Jan. 1, and at Comstock's Opera House, Columbus, 2d and 3d. Pat Reilly, the lightning caricaturist with Nick Roberts Humpty Dumpty, drew a speaking likeness of Gov. Tom Young last evening, while the latter gentleman sat among the audience. Adell Paine's Dramatic co. open in Massillon, O., 29th. The following leave the city for Den Howe's Theatre in Deadwood: Jackson and Keefe, Oscar Willis, Mr. Knight, Maggie Brenner, Minnie Warner, May Graham and Trixie Vernon. Blind Norton, a musician at one time with Forepaugh's circus, died recently in Madison, Indiana. The Sunday Enquirer: "Mr. Miles' present season at the Grand Opera House has been the most profitable since its existence. Up to present date the season has lasted eighteen weeks, and the profits amount to over \$7,000. We know that this is not advertising brag, for we have inspected the books of the establishment." Bob Spiller is negotiating for the management of the Soldiers' Home Theatre at Dayton for next summer's season.

Mr. and Mrs. Nat Goodwin presented their popular business manager, John E. Warner, with a valuable Christmas gift in the shape of a heavy gold-headed cane. Manager Nunez of Pike's was the recipient of an elegant gold pen and inkstand from the employees in the front of the house, and Business Manager Charles Burnham received a handsome gold ear-spoon and toothpick from those behind the curtain. Louis Voss, treasurer of the Froloques, presented Will E. Clark of Pike's with a pair of sealskin gloves Christmas eve, and the members of the Murray-Over comb. presented Col. J. J. Kelly with a meerschaum pipe and cigar-holder for his services in advance of the co.

Charles Lord, comedian, and Raymond Holmes of Froloques were made members of the Elks in this city on Tuesday last. Mapleson's Opera co. will be at the Grand for a week Feb. 2.—Lew and Lena Cole, late of Metropolitan, Louisville, and Danbar, the gymnast, have joined Nick Roberts' pantomime.

CLEVELAND.—The production of Uncle Tom's Cabin last week proved quite successfully financially, the rush on Christmas Day being so great that hundreds were turned away. The time-worn play was fairly acted, Louisa Hyers making quite a sensation as Topsy. This week, the popular Froloques in Hobbies. Week of 5th, Haverly's Juvenile Pinafore co.

Academy of Music: Harry Sargent's new star, Adele Belgarde, appeared for the first time in Cleveland 22d, as Hamlet, before an audience composed of our best people. During the week she played Viola, Rosalind and Parthenia. Miss Belgarde is comparatively new to the stage, but she is young, handsome, intelligent, and apparently earnest in all that she does, and gives promise of much talent that is as yet not fully developed. Her support is not good. I understand that Mr. Sargent contemplates an immediate reorganization of his co. John T. Hinds is announced for the present week in a piece called The Shaughraun, supported by Foote's New York co. 29th, for one week, the original Howard Uncle Tom co.

Case Hall: The Yale College Glee Club in grand concert Jan. 3.

Globe Theatre: May Fisk's genuine English Blonde troupe Jan. 1, 2 and 3. The front seats are already sold.

Comique: A great bill this week, including J. W. Bingham, Mons. Henrico, the Clipper Quartette (re-engaged), Taylor and Powers, Alice Sommerfield, Wood Sisters, etc.

Items: The Mapleson Opera co. will be here about the middle of February.—An explosion occurred in the chemical room of the Opera House last week, but without serious result.—Bookkeeper Finney of the Academy has lost his pet dog and refuses to be comforted.—Our city was graced last week by the presence of three distinguished-looking managers—Messrs. Sargent, Warner and Bishop.—The Froloques have a beautiful line of printing.—Harry Sargent has laid aside his numerous scarf-pins, and now flourishes a glittering razor for the purpose, it is alleged, of intimidating the critics.—Frank N. Paul, advance agent of Haverly's Juveniles, is now in town.—The "boys" will give Venie Clancy a royal welcome this week.—The Candee Pinafore co. has disbanded and will not appear here as announced last week.—Miss Belgarde appears to the best advantage as Rosalind in As You Like It.

TOLEDO.—Wheeler's Opera House: John Dillon appeared 22d and 23d in Our Next President. J. Duke Murray joined the co., taking the place made vacant by the departure of Dan Fitzpatrick, who has joined the Harry Webber comb. J. H. Wallack Two Dromios co., including Owen Fawcett, Frank Aiken, Genevieve Rogers and Harry Rainforth, appeared 24th and 25th and matinee, in Two Dromios and Ticket-of-Leave Man. Mme. Rentz is billed for Jan. 1, and Miss Neilson 14th.

The new people at the Adelphi 22d were George A. Hill in his play, The Serpent's Sting, and George France, assisted by Ethel Earl, in Wide Awake, introducing the dogs Bruno and Don Cesar. Closing 27th: Geo. A. Hill, to Port Wayne, and Keating and Flynn, unknown. Opening 29th: McVickers and Saunders and Trixie Vernon.

Item: Hattie Davenport, a young lady performing at the Adelphi, met with a sad affliction in the loss of her mother, who died 27th. Mrs. Davenport was for a number of years a fancy dancer under the name of Mme. Duccelli. She was 36 years of age.

COLUMBUS.—Comstock's: John T. Hinds, with Lester and Williams, Lou Howard, and other variety people, leaving under the name of Foote's New York co., gave us 24th and 25th a conglomeration of stuff called The Shaughraun, which many were deceived into thinking was Boucicault's Shaughraun, and were disgusted accordingly, as it is merely a travesty on that play. Running in on Christmas of course they had good houses. Play and snap co. very dizzy. F. S. Chanfrau as Kit 29th. Harry Sargent's protegee, Adele Belgarde, will appear 31st and Jan. 1 as Hamlet, Romeo and Parthenia. Julia A. Hunt and co. 2d and 3d. Kate Thayer Concert co. 9th.

Grand: Annie Pixley as M'Lisa drew good houses 25th to 27th. Packed house at Christmas matinee. Immense applause; Miss Pixley recalled after every act; many pronounce M'Lisa the best thing of the season. There is plenty of life and interest in the play, and the co. is very good. The character of old George Smith, though revolting, is admir-

ably well taken by William T. Johnson. J. E. McDonough's Yuba Bill is immense, while the Judge Beezwinger of Ben Rogers and Templeton Fake of Murray Woods create frequent applause. Pixley acts very naturally and sings well, receiving numerous encores. Robson and Crane in Our Bachelors and Comedy of Errors 31st and Jan. 1.

DAYTON.—Music Hall: Nick Roberts' Humpty Dumpty troupe 18th, to a fair house. Annie Pixley in M'Lisa 24th, to a fair house, but the play deserved better. Annie Pixley is of the Lotta style, but is superior to her as a vocalist, having a splendid voice and under full control. Booked: Adele Belgarde Jan. 3, Joseph Murphy 10th, Paulding 31st and Feb. 1; and Robinson's Minstrels 9th are doubtful. Items: After the performance closed at the Music Hall on the 24th, Charles D. Meade, manager, was called in the green-room on some pretext or other, and there presented with three elegant bronze pieces by the attaches of the hall. George Sharf made the presentation speech, and Mr. Meade, being taken by surprise, thanked the donors in as fitting a manner as possible. Frederick Paulding comes 31st and Jan. 1.

SPRINGFIELD.—Black's Opera House: Harry Webber's Nip and Tuck comb. 22d (second visit this season), to big business. No richer comedy was ever presented in this city. It is brimful of salient points. Annie Pixley and comb. in M'Lisa 23d, to good house. Julia A. Hunt, supported by an excellent co., presented Pearl of Savvy 24th, East Lynne 25th (at matinee), Violet; or, Life of an Actress, 25th (night); to fair houses. This is Miss Hunt's first visit. Nothing booked for next week. Items: The Murphy Musical Fair opened at City Hall 23d, for ten nights. One of the main attractions will be the electric light.—The New York Mirror is booming, as usual, and can be had at Pierce & Co.'s every Saturday. Call early.

NEWARK.—Ford's Juveniles failed to appear 20th. The Star Lecture Course, under the management of E. D. Clark, has been inaugurated in this city. Mr. Clark has secured some of the best talent traveling, opening Jan. 8 with Robert Burdette; 19th, Remenyi Concert co.; 29th, Geo. R. Wendling. This fills a want long felt by our citizens, and will be deservedly popular. Coming: Milton Nobles Jan. 5; Gus Williams 15th.

SANDUSKY.—Opera House: 22d, Annie Pixley, supported by McDonough and Pufford co., in M'Lisa, to a small but appreciative audience. The play was very well rendered, considering the disheartening effect of empty benches. Jan. 1, 2 and 3, Flood's Dramatic co.

AKRON.—Nothing doing this week (in dramatic circles. Miss Kate Claxton has changed her date at the Academy of Music from Feb. 4 to Feb. 7.

ZANESVILLE.—Black's Music Hall: Coming—F. S. Chanfrau in Kit 31st; matinee, Wednesday afternoon, by Mrs. Chanfrau in Parted.

West Virginia.—WHEELING. —Opera House: A "queer" party from Pittsburg played Christmas night and matinee to bad business. Robson and Crane are announced for the 29th and 30th. Frank Chanfrau Jan. 1, 2 and 3.

INDIANA.—INDIANAPOLIS. —Opera House: The Contempt of Court party played to fair audiences the past week. Park: Collier's splendid comb. will occupy the Park the present week, playing The Banker's Daughter. Garden Theatre: This has been a gala week. Business has been large and the performance extremely good. The Pinafore sketchists, Hallen and Hart and Clark and Edwards. The last mentioned couple take the palm of superiority. The spectacular drama, Black Crook, was presented in good style. Items: The dramatic critic of the Daily Sentinel has, figuratively speaking, "got his back up," and is dealing some hard blows at the queer combs, visiting the city.—A party of resident amateurs are making preparations to raid the adjacent towns. The play that will be sacrificed is Damon and Pythias.—W. H. Allen of minstrel fame has assumed the chief editorship of the Musical World, a paper published in the interest of the trade.—The celebrated cat case has been amicably settled. The plaintiff, in consideration of the Dickson Bros. paying his attorney's fees, gives a receipt in full for all claims. The verdict rendered was in favor of the plaintiff for \$10 damages and allowance of \$10 for the cat.

FORT WAYNE.—Olympic: 22d to 27th, J. Z. Littlefield; or, Hearts of Oak, to full houses. Next week, George A. Hill in his sensational drama, Serpent's Sting. Academy: 22d, Wallack Star comb. in Comedy of Errors. 24th, Mme. Rentz in burlesque Pinafore to a well filled house. Jan. 2, Haverly's Juvenile Pinafore.

TERRE HAUTE.—Opera House: Harry Webber's Nip and Tuck comb. to good house. The play was well received, judging from the applause. Those booked for last week of this year are the Pathfinders and Queen's Evidence co.

LAFAYETTE.—Nip and Tuck comb. 24th and 25th, with Christmas matinee, to increasing business. Remenyi 29th, Haverly's Juvenile Pinafore Jan. 1.

Kentucky.—LOUISVILLE. —Macaulay's: John T. Raymond closed a week's engagement 27th, and throughout the week business has been large. He appeared in Woolf's Roost, Riska, and as Col. Sellers. Friday eve the most noteworthy event of the engagement occurred, being the debut of Genevieve Reynolds of Chicago, who impersonated Laura Hawkins in Col. Sellers in a satisfactory manner. I am told that Miss Reynolds is not an amateur but a novice, and as such deserves the encouragement of the profession. Booked, 27th, Saville & Lee's English Opera co. in Pinafore, etc.

Davis': The Pathfinders was the attraction four nights of the past week to very light business, excepting Christmas, day and night, when they received two good houses, which was possibly more than the co. deserved. The only redeeming feature of the entertainment is the Milton Jaspers in their acrobatic feats. 29th, Sargent's Contempt of Court co.

Library Hall: Duprez & Benedict's Minstrels 25th, three nights, to good business. This party gave a most enjoyable entertainment.

Masonic Temple: Edwin Amott in Vic-tine of Faro gave a four nights' entertainment, the latter part of the week, and caught

two good houses Christmas. Minnie Morgan (Mrs. Amott) made her first appearance on any stage 25th, assuming small parts, which she handled quite effectively.

Knickerbocker: During the past week Manager Borden has given the best variety bill ever given in this city, and has been rewarded with jammed houses. Fields and Leslie, song-and-dance; Georgie Lingard, Crumley and DeForest, high kickers; the Seamons, Charles and Gertie, who appeared in a clever sketch; Minnie Clyde, McIntyre and Heath and Hodges and Bliss, 29th, Prof. Rhinehart and dogs, Minnie Gray, Bryant and Saville, Ada Mortimer, Johnny Reese and Maurice and Ryan. Retained: Crumley and DeForest, Minnie Clyde, Georgie Lingard and Hodges and Bliss.

Metropolitan: Manager Whallen has at last discovered the wants of his patrons in opening his house as a spicy and lively variety theatre. During the past week the audiences have been such as to test the capacity of the building to its utmost. St. Salem was given as the afterpiece, with J. J. Riley as Uncle St.

Items: Louisville seems to be a favorite place for the debuts of novices, amateurs, etc.—Aldrich and Parslow's My Partner comb. open at Macaulay's Jan. 26.—John T. Raymond was presented by the members of his co., Dec. 25, with an elegant gold clock.—When the Sargent-Belgarde co. arrived here, H. C. Davis, an old-time prompter made application to the stage manager for employment, and was told by that functionary that if he would assist him during the engagement, he would see him paid, as he (Metkiff) had to study and play leading business, and Mr. Savage, their regular prompter, had also to play. Mr. Davis went faithfully to work. There was not a night but that he had his hands full, especially with Metkiff, who had to be prompted more or less, and on two occasions it was found necessary to cut his part entirely, as he did not know a line of it. At the end of the engagement Davis asked for his pay, and was coolly informed that he (Metkiff) could do nothing for him, but to go to Mr. Sargent. At that time Mr. Sargent had gone to Cleveland to attend to his business in advance of Miss Belgarde, so Mr. D. had no alternative but the agent (Mr. Marigh), who quietly pocketed the bill and walked away.—The Boniface Queen's Evidence co. at Macaulay's Theatre Jan. 5.

OWENSBORO.—Mendelssohn Hall: Grover's Comedy co., 19th, four nights, to poor business; bad weather the cause. Huntley's Dramatic co., billed for 31st, when Bartley Campbell's Peril will be produced. John T. Raymond Jan. 27 and 28.

Tennessee.—NASHVILLE. —Masonic Theatre: Salisbury's Troubadours 22d, four nights, to good business, and a rousing Christmas matinee. They go to New Orleans.

Grand Opera House: Kate Thayer Concert co. Jan. 6. Duprez & Benedict's Minstrels 8th, 9th and 10th.

Illinois.—CHICAGO. —McVicker's: The Florences have played to large business this week in The Mighty Dollar. The support was generally good, Julian Young's Lord Cairnmore, M. C. Daly's Lord, Dart, Frank Lamb's Canby Brood, and M. D. Bebus' Lemaire being the best played parts. Mollie Mader Steele was only tolerable as Libby, and Florence Noble should play old women. McVicker mounted the piece in handsome style. Mac's stage is the best set of any in the city, and much of the credit is due to Louis Sharpe, the careful stage manager, and Howard J. Rogers, principal scenic artist. 29th, Ben Wolf's new comedy, A Million, which will be its first proper production on any stage. Jan. 5, Bandmann. The Boston Theatre co. in Drunk follow.

Haverly's: The stage of this theatre on last Tuesday evening reminded one of that of the London Alhambra, where several years ago I used to see bonfire and ferocious mounted with a rich and lavish display of color, costumes and pretty women. Rice's Surprise Party in Revels brought to mind the gorgeous scenes I witnessed on the stage of the many tiered house on Leicester Square, when John Baun was manager and the company included Kate Santley, Cornelia D'Arka, Rose Bell, Harry Paulton, the late W. Worboys, F. H. Celi, etc. Mr. Rice has a splendid company, and Revels is as clever a piece of nonsense as might be expected from two such bright journalists as Smith and McNally. Willie Edouin, Alice Atherton, Marion Elmore, Louis Harrison, Harry Dixey, George W. Howard, Marion Singer, and indeed the entire cast, did more than well. Florence Baker, who used to be at Hamlin's, is cast for the principal petticoat part, and looks very nice, though it is to be hoped she may in time learn to dance, if not to sing. Miss Atherton's imitation of the dizzy song-and-dance man and other variety types were very well done, and elicited much merriment and applause. The scenic and mechanical effects were the best ever seen on this stage. Business has been very large. The piece will run next week, and then come the Church Choir co.

Hooley's: Joseph Murphy has never before failed to draw large houses in this city, but the past week business has not been anything to smile over. This house has so deteriorated during Mr. Hooley's absence that it has to be a pretty strong comb. that can take in expenses. Kerry Gow has been the only play put up for the week. Murphy's co. is a good one, especially Miss Young, and Messrs. Luke Martin and W. Murray. 29th, Shaun Ebue, another of Marsden's pieces. Jan. 5, Collier's Union Square comb.

Hamlin's: Robert McWade as Rip Van Winkle has been the Xmas attraction, and has drawn good houses—better than McW. has played to in many a day. The support was quite equal to expectations, neither good nor noticeably bad. McWade will of course rush out upon the road again, only to strike another snag. 29th, Minnie Palmer's Boarding-School. Miss Palmer's extended popularity while with his late partner Cronin, are sure to draw. Mr. Hamlin's enterprise in securing this new and successful organization for Chicago will undoubtedly be rewarded. Jan. 5, the Lickie Lingard Reorganization troupe in Dalziel's adaptation of Les Fourchambault.

Olympic: A good straight variety bill has succeeded in bringing a uniformly fair attendance. Charles S. Rogers and Mattie Vickers are back to variety again with their sketch of Stages-trick. Miss Vickers is a rollicking little sourette, and Rogers has improved wonderfully. Don Ferryra, the midget, and Billy Swatman were the other features of the show. There is a plethora of bad "musical combs" on the stage, and Dilks and Wade only swell the number.

25th, the Rentz-Santley party come, and as they have always been favorites in this city, business will probably be better than it has been for some time.

Academy: W. J. Thompson in *For a Life* has been the dramatic star at this theatre, preceded by an olio. Mr. Emmett always contrives to fill his house, and must be cordially greenbacked. 29th, Joseph Proctor and daughter Agnes, in *Nick of the Woods*, Larry Tooley and Flora Moore. Lyceum: 29th, Morlacchi in *The French Spy*. Halsted Street: Frank Wallace in *O'Flannigan and the Fairies*. Henrietta Irving, late of Hamilton's, stars here Jan. 5.

Items: It is sad to have to report that David Dalziel and Mrs. Dickie have made arrangements with Rev. Dr. Quinn of Holy's to play at that house Sunday evenings until September, 1880. Dalziel will play his own and other pieces, and during the week will devastate such towns as may be within walking distance of here.—David Henderson of the Tribune yearns for an opportunity to read in pieces Mr. Philander Richardson-Gilman. It is to be trusted that his silence under the fire of the D. N. is not inspired by any terror of that waning sheet.

—Donald Harold of the Rice co. appears to be animated by clockwork. Dixey is also melodramatic. Jumping Jervis has a new Irish melodrama, weighing 3 lbs. 8 oz., which he will sell at three cents per pound. Address him care Daily News, an evening paper, which publishes twice a week, at fifty cents per column. Emma Tharby and co. at Music Hall 6th and 7th. C. H. Chase and Charles Wells of this city have purchased of E. T. Stetson the play *Our Railroad Men*, and will star therein.—The following variety people were shipped to Leadville this week by Arthur Cambridge: Muligan and Morris, Jennie Engel, Sam Dearin, Nellie Massa, Barney Fagan and Lizzie Mulvey.—Wallack's Four-Star party are in the midst of internal dissensions. Aiken accuses Fawcett of having "acted disgracefully." Poor Mr. Fubbins Wallack really seems to merit some sympathy.—Emma Stowe has left Davis Alvin Joslyn co. and is here.—Dickie Lingard and co. were in Joliet Xmas, to a good house. They play in St. Paul 29th.—W. W. Fowler, agent Bergers, and Capt. Decker of the St. Louis Globe Theatre, are in town.—Manager Emmett of the Academy remembered each of his employees Christmas Day.—E. E. Rice carries J. J. McNally, one of the authors of Revels, to "work the press." Mac didn't accomplish much with the Tribune, but fixed the Sunday Times in beautiful shape.—George Lennox's engagement at the Olympic has been deferred.—I should like to have the correspondent of the Philadelphia Miracle republish his item regarding Lizzie McCall, as Mr. Rice is new in the city.

Bloomington. Miss Neilson at Durley Hall 22d. Much has been said of her beauty, but it is equalled by the clearness and sweetness of her voice. She had a good house, notwithstanding the streets were almost impassable. Opera House: 24th and 25th, Prof. Anderson, to good houses. Items: 30th and 31st, at Opera House, the Agnes Wallace-Villa comb, with Col. J. H. Rice as business manager; same place, Jan. 1, Nip and Tuck, Joseph A. Gulick manager.

Quincy. Neilson appeared 25th in Twelfth Night to crowded house. The performance gave unusual satisfaction. Frayne-Tiffany comb, 30th and 31st in St. Slocum. Emma Abbott English Opera co. billed for Jan. 3 in Romeo and Juliet.

Aurora. Jan. 3, Harry Webster's co. will appear in Nip and Tuck. Jan. 17 the Opera House is engaged by the Sargent Comedy co. of New York.

Michigan.

Detroit. Detroit Opera House: Mahn's English Opera co. are playing a successful engagement the present week, and the newly reorganized co. appear to splendid advantage. The prominent members are Jeannie Winston, Sallie Reber, Vincent Hogan, W. A. Morgan, A. H. Bell and F. Dixon, strengthened by the addition of Alice Hosmer, who joined them here. Of the above list of artists, Misses Winston, Reber and Hosmer are a trio that would do honor to any co. traveling, and Vincent Hogan appeared to splendid advantage in all of his roles, while Mr. Morgan acts fairly but cannot sing, and Mr. Dixon roars, but acts satisfactorily. Miss Reber established herself a favorite from her first entrance, and Jeannie Winston discounts Correll as Fatinitza. Their repertoire here included Fatinitza, four times; Trial by Jury, twice; Chimes of Normandy, four times. Bohemian Girl was announced, but had to be omitted, owing to sickness of Alice Hosmer, who has been confined to her room all the week, her only appearance being Tuesday evening singing Princess Lyda. The verdict of all theatre goers is, that with a little more strength among the male portion of the co., it would be the best comic opera co. traveling. Next week, Buffalo Bill. Week of 27th, Haverly's Juvenile Pinafore co. will entertain their friends the three first nights and nights.

Whitney's Grand: Oliver Doud Byron "Blood-and-thundered" the first two nights of this week in Across the Continent, to fair houses. Syracuse 31st and Jan. 1; Globe, Boston, 5th, one week. Minnie Palmer's Boarding-School drew splendid houses, the receipts on Christmas alone being \$986 in solid cash. The vivacious Minnie has made a great hit in her new piece, and by constant repetition it will become more finished and less disjointed than at present. She is ably assisted by Messrs. Scanlon and Davenport, who partly share the honors. The route ahead of this party is Chicago for the entire of next week.

Items: This is not Minnie Palmer's first appearance in Detroit, as some paper has stated, but she played Green Bushes, Playing with Fire, and several other pieces three years ago at the Detroit.—Brookhouse Bowler, once a noted tenor, who has sung with the Hess and Kellogg Opera co., and later with the Holman co., is now a modest and humble member of the Mahn Opera co.'s chorus.—Alice Hosmer is doubtful whether she will be able to sing at all in Buffalo this week.

Grand Rapids. Ada Gray, in East Lynne, to small house 24th. Christmas Miss G. will produce a new play, False Light, when a good house is anticipated. John Dillon is billed for 26th and 27. Neilson in Twelfth Night Jan. 12.

Kalamazoo. Remenyi concert to a fair house, 23d. We expect Haverly's Juveniles for New Year's night.

Missouri. ST. LOUIS. The Saville Comic Opera co. opened proved one of the strongest or-

ganizations that has ever appeared in light opera in this city. The Misses Barton, Miss Brooks and Messrs. Benitz, Pfau and Dexter are all talented artists, and the choral and orchestral departments were splendidly directed by Mr. Zaunig. Trial by Jury and Pinafore constituted the bill for the week, Adah Richmond and co. open 29th in Grotto-Grotto.

Grand Opera House: The Banker's Daughter by the Collier Union Square comb. proved one of the grandest successes of the season. The acting of Louis James, Charles Walcott, Frank Roberts, J. W. Collier, Harold Forsberg, E. L. Tilton, Joseph Wilks, Mrs. Walcott, Marie Wauwright, etc., was magnificent, and it was probably the strongest co. that has visited St. Louis for years. Nick Roberts and his three clown comb. open 29th.

Olympic: Lotta's second week was marked by immense houses. Little Nell and the Marchioness, Musette and La Cigale were given. 29th, Adelaide Neilson commences her long-announced two weeks' engagement, opening in Romeo and Juliet. Twelfth Night and As You Like It are to be given. Cymbeline is underlined for the second week.

Splinters: The Theatre Comique did a fine business for Christmas week with Minnie Renta's Female Minstrels and Mabel Santley's burlesquers. The old favorite Ethiopian comedian, Low Benedict, is with this comb.—The Globe Theatre has improved its standing greatly of late, and Capt. Decker is presenting a good variety show in connection with a fine succession of sensational stars. Business is immense in spite of the raise in prices.—A funny incident occurred during the Banker's Daughter performance at the Grand Opera House one evening this week. Mrs. Walcott, as the gushing Mrs. Brown, lost her trail, and Mr. Walcott (Phippis) took the occasion to ring in some very funny business, which brought down the house.—After Jan. 1, preparations will be made to conduct the coming Summer entertainments on a grand scale. It promises to be a well patronized branch of amusement in St. Louis.—Pat Short, treasurer of the Olympic, takes a benefit 27th, and Mr. and Mrs. John Norton, Lotta, Ed Marble, and a number of volunteers will appear.—John W. Stevens gave two Sunday evening performances during his engagement at the Grand Opera House, and the attendance was large on both occasions, notwithstanding extremely bad weather on the evening of the 21st. On that occasion Angie Schott assisted in one of her specialties.—Manager John W. Norton of the Grand Opera House has been very ill for the past few days, but is fast recovering.—Suit is in progress on the part of the executors of the DeBar estate against Charles P. Chouteau, for the possession of the Opera House. The defendants claim that Mr. DeBar was in an unsound state of mind when the will was executed, and Lotta and several other professionals were required to give depositions to that effect.—The taking of depositions in the case of Carlotta Patti versus the Post-Dispatch has been closed, and nothing of importance elicited. The taking of depositions for defendant has not as yet commenced.—The setting of The Banker's Daughter at the Grand Opera House was pronounced by the members of the Union Square co. to be as fine or finer than at its original production in New York. Thomas Noxon, the scenic artist, had been at work for a long time, and succeeded in giving several of the finest interior sets ever put on any stage.—Some of the members of the stranded Marezek co. succeeded in getting engagements with the Saville English Opera co.

Wisconsin. MILWAUKEE. Herne & Belasco's Hearts of Oak averaged fair business during the past week.—Christmas Day the house was crowded. The scenic effects are very neat. The play itself could be improved as regards the dialogue. The co. is not a very strong one. J. A. Herne and Catherine Cogswell make the best of it. It takes very well with the public and doubt not that it is a success. They remain another week. Jan. 5, one week, Rice's Surprise Party.

Milwaukee Theatre: Has enjoyed a good patronage during the week. A large co. are dispensing music and jokes to pleased audiences. The Moore Sisters carol some very pretty songs; Eloise Allen, cantatrice, in neat selections; Thomas and Lottie Winnett in German comedy, very good; Tommy Neil speaks for himself. Manning and Drew, Mason and Wesley, song-and-dance, appear 29th.

Beloit.

The Georgia Minstrels, reorganized, with fine brass band and orchestra, played to a full house 18th. The exhibition was good in every particular, the acting of Messrs. Banks and Brown being especially meritorious. The Harry Webster comb. in Nip and Tuck are booked for Jan. 8.

Madison. Mile, Eugene's Hibernian Blondes were refused a license for Christmas night. The Rentz-Santley Minstrels Jan. 7; Georgia Minstrels 8th.

Minnesota.

ST. PAUL.

Opera House: The operatic season was opened 23d for three nights and matinee by the Emma Abbott English Opera co., which presented The Bohemian Girl, Romeo and Juliette, Chimes of Normandy, and Paul and Virginia. Certainly the artists must feel highly flattered and the management jubilant at the crowded houses and enthusiastic reception. The like has not been seen since the Hess Abbott co. was here last season. In some of the scenes in Romeo and Juliette Miss Abbott displayed unexpected dramatic power and superb execution, which called forth from the immense audience encores and recalls to the number of eight. It was with a feeling of disappointment that the public received the announcement that Zella Segum, owing to severe indisposition, would not be able to appear during the engagement.

Mrs. Segum is held in high esteem by the music-loving people of our city. Marie Stone became a favorite at once, and Pauline Maurel was very favorably received. William Castle, an old favorite, and Tom Karl met with an enthusiastic reception. W. F. McDonald, Ellis Ryse, A. E. Stoddard, and A. W. Tams received deserved recognition. The public expressed great disappointment at the brevity of the engagement. Route: Waterloo, Iowa, 29th; Des Moines, 30th, 31st; Rock Island, Jan. 1. Dickie Lingard Comedy co. 29th, four nights; Georgia Minstrels 27th, one night; Helen Potter's Pleiades Jan. 5 and 6.

Conley's Varieties: Good business. New arrivals, Ella La Rue, Kitty May, Frank Kelly, Thomas Dalton, Charles Blair.

Iowa. DES MOINES. Academy of Music: Gill's Goblins 15th and 16th, to good business, 17th only fair.

Coming: Helen Potter's Pleiades, Jan. 14. Moore's Opera House: Milton Nobles and co. 24th and 25th; Emma Abbott's Opera co. 30th and 31st; Forbes Dramatic co. Jan. 1, 2 and 3; John A. Stevens 2d. Lewis' Opera House: Olof Bull concert 24th and 25th.

Nothing for the past week. Booked: Helen Potter's Pleiades Jan. 16; Chas. Forbes, Jan. 22, 23 and 24; Harry Weber, Nip and Tuck, 29th; Emma Leeland, Feb. 2, one week. Charles Forbes and Emma Leeland, from here to Oskaloosa.

Little Prodigy appeared at the Opera House Christmas matinee and in an evening entertainment, but to very poor houses. Helen Potter's Pleiades have engaged the Opera House for Jan. 20. Nip and Tuck comb. Jan. 27.

New York.

Haverly's: My Partner played to good business last week. The original scenery used at the Union Square on the production of the piece was also used on this occasion. This week Neil Burgess as the Widow Bedott is the attraction.

Park: It was really gratifying last week to see tragedy performances by John McCullough well attended, despite the prevalent demand for light plays. This week Joe Emmet holds the boards.

Volks: New people this week: Jennie Hughes, whom the managers class as "a captivating vocalist and actress of sterling merit;" Frank Bush, Murray, Rannels and Aymor, John Till, the Dayton, Master Roberts and Al W. Filson. Sheridan and Jordan remain. Another sketch, Muldoon's Picnic, is in preparation. This week John F. Poole's local comedy, Seeing the Sights, is presented.

Opera House: An excellent and varied programme this week. Of late business has been rather light.

Court Square: The Woods and a co. of fair players gave an entertainment during last week to poor business. This week the principal feature is a trial of skill between two fencers, one of whom is a woman the other a man.

Items: R. W. Green, a member of the Greenwood Literary Club, in South Brooklyn, has translated Rip Van Winkle into the German. Negotiations are pending for the production of the piece in one of the German theatres in New York.—Muldoon's Trip to Boston is to become a reality, since Messrs. Hyde & Belman take the Volks co. to the Howard Jan. 19. They take in Salem, Providence and other ports on the route if suitable arrangements can be made. Philadelphia and Baltimore will be taken in on the return trip.—Lester Wallack and his entire co. make a New Year's call at Col. Sinn's and present Old Heads and Young Hearts in the afternoon.—In the absence of the Volks co. Josh Hart's Variety co. will occupy the former's theatre.—Although Muldoon's Trip to Boston was successful, financially, yet the passage was a rough one. Florence Newman and Louise Montague, while promending on the upper deck, each caught a cold, and as a result the former was unable to appear, whilst the latter broke down while singing a song on Tuesday night. Other mishaps occurred, all tending to unnerve the performers.

The Widow Bedott comb. during last week. Neil Burgess as the Widow met with great favor; George Stoddard as Elder Shadrack Sniffles was excellent; Annie Stoddard as Melissa was good. This week, Aldrich and Parsloe in Bartley Campbell's great American play, My Partner.

Rochester.

Haverly's Mastodons at the Grand Opera House last Monday and Tuesday evenings, to good audiences; they have always something pleasing to offer. The following four nights, Oliver Doud Byron and his romantic associates dealt out general destruction at the usual prices, but did not make a fortune. Ye little fishes, how the gods did revel! Tonight the long-necked Hernandez will appear. 31st and Jan. 1, Lawrence Barrett. Next week, Fifth Avenue Fatinitza. The Corinthian Academy was thronged every evening and two afternoons last week, with people attracted thither by a good-natured son of the Granite State, who persisted in trying to catch up with a visionary fire. The public was pleased. So was the management. Why shouldn't they be? Most successful engagement played here this season. The amusing and drawing properties of Den Thompson take the "nut-cake." 31st, four nights, Rochesterians will have an opportunity to witness the versatile Bartley Campbell's new Fate, as presented by the Almayne Comedy co.

Items: Important changes have, within a week, been made in the management of our places of amusement. E. F. Burton has stepped out of the Academy, and will on the 1st succeed Jay Rial as manager of the Grand. In the meantime, Arthur Leitchford, lessee of the Academy, will assume, exclusively, its management. Mr. Rial has elevated the Grand to a position it never before has occupied, and a great many friends here will sincerely regret his departure. He is now organizing a second Uncle Tom party. Mr. Benton therefore takes the house under very favorable circumstances. Mr. Leitchford is a popular young business man, and will not allow his energies to lie dormant.—While here, Haverly's Minstrels visited in a body the grave of their late companion, Everett Brown.—An organization styles Ida Vincent's English Blondes has haunted a beer-garden here for two or three days.

Leland Opera House: The Bandmanns, supported by their English co., closed a week's engagement 25th. Although a change of bill was made nightly, business was very light. Mr. and Mrs. Bandmann were received with a fair degree of favor, but the supporting co., with the exception of Henry Aveling and Amelia Herbert, was bad. Cincinnati 29th, one week. Haverly's Mastodons 27th and 30th; Mr. and Mrs. J. W. Albright, supported by a fine co., fill the balance of week in Almost a Life. Jan. 3, Galley Slave comb. one week.

Martin Opera House: Jan. 6, Den Thompson.

Treddie Hall: The Bric-a-Brac party 24th, 25th, 26th and 27th, only drew fairly. Ida Foy, Ted Bassett and Schwartz are very clever. The co., although a small one, give quite an enjoyable entertainment. Syracuse 29th and 30th, 31st and Jan. 1, Ideal Opera co. will present Fatinitza and Pinafore. The box-office shows a large advance sale of seats.

Griswold Opera House: 25th, at matinee Jane Combs presented The Lady of Lyons, and in the evening Camille; 26th, Romeo and Juliet. At the first two performances business very good, and last one very poor. 27th, Haverly's Mastodons, to a crowded house. The audience were pleased. Mary

Anderson Jan. 1, 2 and 3. We advise the management of the Griswold to see that the place is kept a little cleaner. It would satisfy the patrons a little better.

Rand: 25th, Campbell's Vigilantes was presented at matinee and evening by a select co., to full houses. Performance first-class. Jan. 5, Denman Thompson.

Grand Central Theatre: The following are the new comers for the coming week: Fred Huber, Kimy Allyne, Moore and Lessinger, Daisy Remington, Hines and Blossom, and Minnie Lawton. Business continues to be good.

Hornellsville.

Shattuck Opera House: 23d, Evadne—Mary Anderson in title role—drew a large and appreciative audience. Our people were wild with admiration. Miss Anderson's receipts at Elmira reached \$1,200. 24th and 25th, with Christmas matinee, New York Miniature Opera co. in Pinafore; fair show to light business. Richmond and Von Boyle in Our Candidate billed for 30th. Big Four Minstrels billed for 31st. The following are announced: Woodruff Dramatic comb., Remenyi, Kate Claxton, Jane Combs and John A. Stevens. Victoria Loftus' Mastodons failed to appear 29th.

Item: R. S. Burch, who is with Hi Henry's Premium Minstrels, is here at home today and reports business good.

Syracuse.

Grand Opera House: Anthony & Ellis' Uncle Tom's Cabin is announced for 30th, and Oliver Doud Byron for 31st and Jan. 1, with matinee. Mrs. Candee's Pinafore appeared afternoon and evening of 26th. Wisting's: Haverly's Mastodons drew their usual splendid audiences here on the evenings of the 24th and 25th, with Christmas matinee. The following are announced: 29th and 30th, Jos Bassett's Bric-a-Brac co.; 31st and Jan. 1, with New Year's matinee, the favorite Denman Thompson; Jan. 2, Lawrence Barrett; 3d, matinee, the Boston Ideal Opera co. in Pinafore, and evening, Fatinitza. Item: Joe Emmet will play Fritz in Ireland at the Grand Opera House Jan. 7 and 8.

Binghamton.

One of the largest and most fashionable audiences of the season greeted Mary Anderson 26th, on her second appearance in this city, in Evadne. Miss Anderson's fine acting was received with unbounded applause, and the lady was called before the curtain twice. Our Academy of Music must have made a decided impression on Miss Anderson and her co., for undoubtedly the accommodations are the most wretched in the State for any city of its size. 27th, the Big Four Minstrels gave a very fine entertainment at the Academy to a poor house.

Utica.

Opera House: Joseph Sefton gave his Rip Van Winkle to fair house. Mary Raymond made a very fair Gretchen, but Soldene's lithographs don't resemble her. Wm. Foote with Haverly's Mastodons came 26th, playing to crowded house, and giving value received. We have had all the big minstrel companies here, but Haverly's Mastodons is the boss. City Opera House: Jan. 5, Joseffy concert co. National: Bix good for past week.

Elmira.

Opera House: On Christmas night Mary Anderson appeared as Parthenia in Ingomar to an immense house. The star was called before the curtain. Levick's Ingomar was a masterly impersonation, and McDonald's Polydor was well performed. Coming: Big Four Minstrels 30th, Richmond and Von Boyle 31st and Jan. 1, Kate Claxton 8th, Abercrombie's Uncle Tom co. 10th, John A. Stevens 31st.

Onkida.

Devereaux's: Joseph Sefton in Rip Van Winkle cancelled one of their dates, the 30th, and will only show the 31st. Jane Combs Jan. 2, in Romeo and Juliet. A large crowd will greet her. Duncan's Drawing-Room Novelty co. here in January. Second appearance of Mme. Rentz's Minstrels Feb. 27. Conroy's: Seats are selling fast for Oliver Doud Byron, 30th, in Across the Continent.

Auburn.

Opera House: Christmas night, Lucien Barnes' Revelers; poor show. 29th, Oliver Doud Byron; 30th, Den Thompson; Jan. 1, Jane Combs as Juliet. Academy: 31st and Jan. 1, Ted Bassett's Comedy co., with the Foy Sisters. The Foyes are great favorites here.

Oswego.

The amateurs have had full sway this week, the 23d and 24th being devoted to their performances. They did a good business of course. Den Thompson is handsomely billed for 29th, and Mary Anderson 30th in The Hunchback. Joe Emmet follows later.

Connecticut.

Hartford.

Roberts' Opera House: The Philadelphia Church Choir, which has since disbanded in Holyoke, gave two performances of The Smugglers on Monday and Tuesday evenings, to very light business. Why they should have tried a two-night stand here is beyond my comprehension, and no agent of experience would have put them here holiday week, unless with some extra legitimate attraction. The play is light, the singing was light, and all was in keeping. The "Wine chorus" was the only thing which created any enthusiasm. The piece was very well mounted. On Christmas, day and evening, we had Haverly's Chicago Church Choir in Pinafore. We have seen all sorts of companies and all sorts of people in this opera, till we confess to a very pleasant disappointment. The solos were first class, and the chorus superb. All the setting of the piece and the acting was fresh, and the stage business the best we have ever seen in this city. They had a fair house at matinee, and a full one in the evening. This week, Ouffy Goff comb. in Under the Gaslight Wednesday evening, and the co. from the New National on New Year's night, with extra attractions.

New National: Business good on Christmas Day—far beyond that of past years. Show fair and pleasing. Mullen and Magee were the cards of the week. The Magic Slipper, which is simply Cinderella, gave a comparatively new lady, Mattie Seymour, as Cinderella, a fair chance to display vocal and histrionic talents far above the average. Charley Yale's Florida was good. Departures: Dave Reed, Ned Campbell and Minnie Knight, and Harris and Wood, to New York; Ada Lynwood, Ed. Christie and Carrie Lewis, to Providence; Mullen and Magee, to New Haven. New people: Miranda Sisters, Billy Maloney and Mabel Gray, Capitola Forrest and Laura Bennett, Mollie Henderson, Frank Lewis and Press Edridge. Remaining: Charles H. Yale, Alice Gleason (who has been sick for some days and may not appear), Frank Harrison and Mattie Seymour.

BROOKPORT. Haverly's Church Choir, under management of J. M. Mack, gave one of the finest renditions of Pinafore ever listened to in this city, especially the chorus, which consisted of thirty well-trained voices. After the close of their entertainment at the Opera House they repaired to the Sterling Hotel, where, in company with a number of invited guests, they prepared themselves to enjoy Christmas Eve. A large tree had been placed in the parlors of the hotel, lighted up with many-colored lights and loaded down with Christmas gifts, from which each member of the Pinafore co. received something as a memento of the occasion. After an hour of social chat had been indulged in, the doors of the dining-room were thrown open and all sat down to a feast that the gods might envy. The cloth being removed, then came the "feast of reason and the flow of soul," which was heartily enjoyed by all, after which dancing was introduced, accompanied by the strains of sweet and delicious music, nor did they tire until the neighboring cock gave note of the approach of day. Thus passed one of the pleasantest Christmas Eves that has ever been the luck of your correspondent to enjoy. 31st, Criterion Comedy co. in Freaks. Jan. 3, Barlow, Wilson, Primrose & West Minstrels. 7th, Alice Oates in English Opera. 8th, Pat Rooney comb. 14th, Strategists cancelled from 1st to the 14th. 20th, Park Theatre co. 23d, Richmond and Von Boyle. 25d, Mary Anderson. Note: Mr. Maxey took control of the Pinafore troupe in this city. Mr. Davis, the former manager, goes out with Haverly's Opera troupe.

NEW HAVEN.

The Victoria Loftus Minstrels played to light business. Lester Wallack gave two performances Christmas to fair houses. The co. presented two light afterpieces, which were very much admired by thoroughly Christmas audiences. 27th, at Coe's Opera House Haverly's Pinafore co. gave a fine performance to fair business. Taking the performance as a whole, it was as well as the best acted and more funny than any that has visited our city. The fine orchestra traveling with the co. added greatly to the success.

Items: Dec. 29, at the Grand Opera House the Boston Ideal Opera co. are booked in Fatinitza, with Myron White as the "comet."—New Year's, afternoon and evening, Augustin Daly's co. will present Divorce at Coe's Opera House.

WATERBURY.

City Hall: 26th, Haverly's Church Choir Pinafore to good house. They gave the best performance of Pinafore in every respect that we have had here. Jan. 1, B. W. F. & W.'s Minstrels. 3d, Farrar & Clarke's Uncle Tom's Cabin. Jan. 5, Business good. The co. are—The Emersons, Dollie and Jimmie, Gracie Burton, Lilly Carroll, James Neary, Den Flynn, and La Petite Ida.

Rhode Island.

PROVIDENCE.

Opera House: Criterion Comedy co. in Our Daughters and Freaks Christmas week to fair business, excepting Christmas night, when the house was crowded. 29th, for one week, Haverly's Church Choir co. Jan. 5, the Boston Theatre co., for one week, in Drink. 12th, Park Garden co. in Chimes of Normandy.

Low's Opera House: Barlow, Wilson, Primrose & West's Minstrels were met with poor houses for the first time in this city. The closing-dance of the peerless eight was especially fine. Josh Hart's co. had good business Christmas night, which probably compensates for the poor house 24th. This week: 29th and 30th, Victoria Loftus comb. in The White Fawn. Nothing booked ahead.

Theatre Comique: New faces for 29th.—French Twin Sisters, Morris Bros., Sami Winnet, Louis and Emma Alfredo, Carrie Lewis, Ada Lynwood, the Budworths, Harry and Emm. A. Squabbles continues another week, in which the large co. appear.

Newport.

The Opera House has been closed the past week, but will be opened Jan. 10, by Abbey & Hickey's Pantomime troupe.

Massachusetts.

BOSTON.

Christmas Day passed off with success; the theatres and halls were crowded. Generally speaking, the holiday season has been very lively this year, and there has been a great stir and bustle in the different places of amusement. The best novelties were reserved for Christmas and New Year's Day, so that the plays might profit by all the extra sight-seeing. It cannot be said that the present theatrical season has been a successful one in this city. Amusements have been in a very languishing condition, and business generally is dull and embarrassing. The theatres have not been doing a paying business (with the exception of now and then, with such attractions as The Black Crook, Enchantment, Hobbies and The Tourists, all of which have been very successful) as none of the theatres have done anything like the business they did last season, and one large theatre, where they are a little chary about making a cemetery of the auditorium, has looked like a deserted wilderness for the past six weeks. In many circles anything but a hopeful view is taken of the future, but this is looking at things in too gloomy a light, without giving colour de rose to the vision. I have always observed that when good attractions have been offered the people will rush to the theatre. They do not want good plays or namby-pamby ones. The theatre is not for children, but for grown up men and women. How often are the "public" accused of lack of appreciation and discrimination and so on, and in the main, I believe, entirely without foundation. The real state of the case is that there is nothing so eagerly sought for, enthusiastically applauded and warmly encouraged as real talent, whether it be of the high order which treads closely upon the heels of genius, or of the lower class, which can never be confounded with it.

Our Girls, though it is not destined to become as popular as Our Boys, still has taken hold of the hearts of the public, as can be seen from a comparison of the audiences last week with those of the present one. The cast remains the same, though there is a marked change in the efforts of the different members, especially in the acting of Mr. Barron, Mr. Warren and Annie Clarke. This is the last week of Our Girls, as Dr. Clyde is announced for revival, and on Saturday night Charles Barron receives a benefit, offering The Three Guardsmen and Conjuror Lesson. Mr. Barron has arrived in the city, and will direct the rehearsals of The Shagbreen, which will be produced Jan. 5, with a superior cast. Enchantment was produced at the Globe Theatre Friday evening, the 23d, having been postponed in consequence of the season.

[CONTINUED ON SIXTH PAGE.]

STANDARD THEATRE.

...Broadway and 33d Street.
WILLIAM HARRISON, Proprietor and Manager.
Last week of the PRINCESS TOTO.
PRINCESS TOTO.

Oh, then proud and mighty city!
City with a million people,
City with an airy railway,
City with a Capt. Williams,
If you ask me to what theatre,
To what temple of amusement,
I would answer, I would tell you,
I would pretty soon convince you,
That I'd like to see the PRINCESS TOTO,
The unmitigated opera.

Must be taken off for the present in the full tide of its success—this week, on account of the positive engagement for Jan. 5 of RICK'S EVANGELINE COMPANY.
Mlle. JARBEAU as EVANGELINE.
EXTRA MATINEE NEW YEAR'S DAY AT 2.
Regular Matinee, Saturday at 1:30 P. M.

HAVERLY'S THEATRE.

Cor. 14th St. and Sixth Ave.
J. H. HAVERLY, Proprietor and Manager.

POSITIVELY LAST WEEK
Of Mr. Bartley Campbell's immensely successful comedy drama.

THE GALLEY SLAVE.
Which has to be withdrawn in the height of its popularity.
Miss Maude Granger, as Cleopatra Blaine Signora Mavor (first time), as Francesca (by permission of A. M. Palmer, Esq.)
Mr. Frank Evans, as Sidney Norcott
Mr. J. J. Sullivan, as Baron Le Bois
Matinees Wednesday and Saturday at 2 P. M.

NEW YEAR'S DAY.
EXTRA GALLEY SLAVE MATINEE.
Monday, Jan. 5, Return of THE TOURISTS.

DALY'S (NEW) THEATRE.

Broadway and 30th Street.
The only Theatre under the Management of Augustin Daly.

Fourth week of Augustin Daly's most amusing Comedy of the day! The latest and most fashionable sensation! Entitled.

AN ARABIAN NIGHT.
An emphatic success! A thousand and one laughs with the new Haroun-Al-Raschid. Every evening at 8 until further notice and at the Holiday Matinee, Christmas day at 2, Saturday at 2, and New Year's day at 2. Seats and boxes may be secured two weeks in advance. Box office open from 9 to 5 daily. Positively NO FREE TICKETS issued from this theatre. Wednesday Matinee, 24th, Divorce.

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JOHN T. FORD, Lessee and Manager.

THE NEW AND ORIGINAL MELODRAMA-THE OPERA.
Written expressly for production in the U. S., by the author and composer of Pinafore, entitled the

PIRATES OF PENZANCE.
Or, THE SLAVE OF DUTY.

Which will positively be produced on WEDNESDAY, JAN. 5, at 8 P. M.
By D'OYLY CARTE'S LONDON OPERA CO.
The Orchestra directed by Mr. Sullivan.
The Stage directed by Mr. Gilbert.
Seats secured two weeks in advance.

NIBLO'S GARDEN.

R. G. GILMORE, Lessee and Manager.

THIRD AND LAST WEEK of George Clarke's entirely new Spectacular Irish Drama of 3 acts, with many striking tableaux.
HEARTS OF STEEL.
Having the advantages of a magnificent scenery, a grand company, a grand chorus to sing the sweetest of the delicious melodies of Erin, a large corps of popular SPECIALTY ARTISTS, together with a stud of beautiful trained horses. It equals HENRY V. in grandeur. Matinees Wednesday and Saturday at 2. SPECIAL MATINEE ON NEW YEAR'S DAY. POPULAR PRICES ALWAYS.—Admission, 50 cents. Reserved seats 50 cents, or 25 cents extra. Family Circle 25 cents.
Monday, Jan. 5, THE GALLEY SLAVE, transferred from Haverly's Theatre.

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Broadway and 22d Street.
Lessee and Manager, Mr. HENRY E. ABBEY.

MONDAY EVENING, DEC. 29.
RE-ENTREE OF THE REGULAR COMPANY.
Will be presented for the first time in New York, an original Comedy Drama, in a prologue and four acts, by BARTLEY CAMPBELL, entitled

FAIRFAX.
Or, LIFE IN THE SUNNY SOUTH.
A picture of Southern society before the war. A history of the heart. Pathos, poetry and humor. The world against a woman.
Prologue.—Scene—A Squallid Hut on the Banks of the Mississippi River, 1857, by Mr. J. A. Schell.
Seats can be ordered by the Bell Telephone.

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Sole Lessee and Manager, A. M. PALMER

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(73d to 80th time)
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FRENCH FLATS.
FRENCH FLATS.

The funniest play ever produced in New York.

In preparation, a new play, by Edgar Fawcett, entitled

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Between 30th and 31st sts.

Last week of the great success.
THE STRATEGISTS.

Matinee Wednesday and Saturday.
Matinee New Year's Day.

LAST WEEK OF THE STRATEGISTS.
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Gregory, near York Street.

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WEDNESDAY EVENING, DEC. 31.
For four nights, Thursday (New Year's) and Saturday Matinee.

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First time of the Great Local Play, written expressly for
SHEERAN AND JONES.
Entitled MRS. DUNSCOLL'S PARTY.

Previous to the Play a GRAND VARIETY OILIO. Tony Pastor, Bryant and Hoy, Redmond and Blake, Reynolds and Cogill, Prof. Parker's Trained Dogs, Louise Montague, Prof. Sawyer's Copophone Glasses, Edwin Byron, Bob Slaven.

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Matinees every Tuesday and Friday at 2.

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H. WILLIAMS, Business Manager.
Every Evening, Wednesday, New Year's Day and Saturday Matinees.
LOUIS ALDRICH and C. T. PANSLOE in Bartley Campbell's MY PARTNER.

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8th Street, bet. Broadway and 4th Ave.

WILLIAM J. FLEMING in THE POOR OF NEW YORK.

LENA ABERLE, Mrs. W. G. JONES and STRONG CAST.
Matinees Tuesday, Thursday and Saturday.

NEW YORK MIRROR.

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONE EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

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NEW YORK, JANUARY 3, 1880.

Amusements.

UNION SQUARE THEATRE—French Flats.
HAVERLY'S THEATRE—Galley Slave.
WALLACK'S—She Stoops to Conquer.
GRAND OPERA—Hottel May.
ABBEY'S PARK THEATRE—Fairfax.
SAN FRANCISCO OPERA HOUSE—Minstrels.
STANDARD THEATRE—Princess Toto.
DALY'S THEATRE—An Arabian Night.
FIFTH AVENUE THEATRE—Hearts of Steel.
NIBLO'S GARDEN THEATRE—Hearts of Steel.
BOOTH'S THEATRE—Closed.
MADISON SQUARE THEATRE—Closed.
THEATRE COMIQUE—Mulligan Christmas.
TONY PASTOR'S—Variety.
HARRY MINER'S THEATRE—Variety.
VOLKS GARDEN—Variety.
NOVELTY (B'klyn, E. D.)—My Partner.
HAVERLY'S (B'klyn)—Widow Bedott.

MIRROR LETTER-LIST.

The NEW YORK MIRROR has a department for the reception of forwarding of letters. Members of the Profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saving delay. Only such letters are advertised as require stamps, or where the address is unknown.

Adrian, Rose
Belden, Clara
Byron, Oliver Dond
Burgess, Joel
Brand, Michael
Cavendish, Ada
Congdon, Stella
Church, Edw. A.
Hobson, Frank
C. L. Davis
Freeth, Nina
Fraser, John (3)
Gayler, Frank (2)
Gardner, Elmer
Grau & Wolfsohn
Hutchings, Alice
Hall, Clinton
Hamilton, James (2)
Hofele, F. W. (2)
Levanion, Alfred
McKay, F. F.
Murray, John
McKay, Andy
Nash, Geo. F.
Osborn, Rose
Russell, J. H.
Rutledge, J. P. (5)
Rowe, Geo. Fawcett
Stevens, Chas.
Scott, Lester F.
Schwab, Frank
Sewells, Edith K.
Sanger, Frank
Temple, Louise
Turner, W. D. (2)
Vaque, Elsie

With the present number the NEW YORK MIRROR enters upon its third volume. Our success is no longer a question, it is an established fact. From all over the country the prominent managers and reputable people in the dramatic profession hold forth an encouraging hand, coupled with assurances of their hearty support and indorsement of the policy we have laid down and followed from the first. We have fought and won for ourselves a firm place in the estimation of those we desire to call friends, and it is with feelings of gratitude for the past and the brightest hopes for the future that we enter upon the work of the year just commencing.

The Need of the English Lyric Stage.

Judging from the number of so-called "opera" companies in this country, one might suppose that operatic artists were as plentiful as actors. From a popular standpoint, the difference between an operatic and a dramatic performance is simply the difference between singing and speaking the parts, but the educated musical public realize that the performances of these English opera companies are but caricatures of the lyric art. There are but few instances in which the artistic world will accept a lyric work in any language but the original, and for this reason Italian, French, German or English operas are not transplanted from their native soils with success.

But in this country, theatrical managers, with the assurance of ignorance, realizing no difference between musical and dramatic performances, except the popular one already mentioned, will take a piano score of any French or German opera, hire a

translator "to put English words to it," without regard to the proper musical accentuation or dramatic situation; get a musician whose knowledge of his profession has been confined to writing out accompaniments or band parts for theatrical orchestras, to score the opera; collect a lot of actors and actresses to sing the tunes, and announce the performance of a new "opera," the author of which would never recognize as his own.

To become a prima soprano or prime tenore in one of these "opera" companies requires no musical training. A good pair of legs, or lungs, as the case may be, and some stage experience is all that is necessary to be hired and advertised as an operatic star.

A few years ago this sort of hybrid entertainment was advertised, as it should be, as "burlesque opera;" but the Pinafore epidemic emboldened a host of singing actors and actresses, whose musical training had been acquired in music halls and variety theatres, to blossom out as "operatic" singers. They will, of course, have their day, just as Pinafore itself has outgrown the public taste, for no success can be permanent which is not based upon artistic merit.

To fit a singer for a successful appearance upon the legitimate lyric stage requires—first, a voice of phenomenal power and quality; second, a special and thorough musical training; and third, a knowledge of singing with dramatic expression.

If to these requirements are added a fine personal appearance and graceful action, the measure of success will be complete. It is not impossible to obtain a good musical training for the voice in this country, since we have teachers in New York and Philadelphia who are the peers of the successful Lamperti of Milan.

If a manager who (like Max Strakosch) fully understands the requirements of the lyric stage, should organize a first-class English opera company for next season, upon the same artistic principles as govern the Italian opera, and give the old standard works of Balfe, Wallace, etc., endeared by their very age to the musical public, he would wipe out of existence all the so-called English opera companies, or remand them to burlesque where they belong, and reap a reward in the profit that such an enterprise would merit and secure, for our people are musically intelligent and know the difference between the genuine and counterfeit article in music when it is presented to them.

Exit Richardson—Re-enter Byrne.

Nobody was surprised last week when Leander P. Richardson's name was taken down as editor of the Dramatic News, but it was a significant fact that, although Byrne announced covertly in an editorial that he had resumed the editorship of the disreputable sheet, his own name did not appear in the place of his nominal successor and predecessor.

For the past few weeks the paper has contained little or no news, and the columns have been padded to their utmost capacity with the most unmitigated of unmitigated rot and drivel. Words fail to express the mass of utter imbecility that has been drawn upon by its staff in order to fill in the space not occupied by dead advertisements and bleared and unsightly portraits that have become, from frequent use, grim libels upon the originals.

Richardson, rejoicing in the scope his exaltation as editor afforded him, gave full play to his beef-witted faculties, and at once the insane off-scourings of his Botic intellect penetrated to every nook and cranny of the sheet. Finding that Leander's foolish anility was producing the most disastrous effects, the proprietors concluded that blackguardism was more profitable than the effluvia of an empty-headed penny-aliner, and they decided to permit Byrne to emerge from the shade under which, in the laudable interests of public morality, they have compelled him to skulk, and be reinstated as editor-in-chief.

Knowing that the memory of Byrne's infamous depravity and criminal profligacy is by no means covered yet by the kindly waters of oblivion, they realized that it was too soon to boldly announce the return of the man whose libertinism had broken up a family. Therefore no specific notification of the change of base was made. Under an article headed "Christmas," Byrne, having dosed his readers with a few lines of hypocritical cant, in which he acknowledges that his past life was unpleasant to meditate upon, even at his advanced state of mental depravity, surreptitiously informed them of his return.

This brazen trader has left, strange as it may seem, some atom of shame, and, like a thief in the night, he steals back to his former position, a bird of ill-omen, whose claws are clipped and whose wings are henceforth powerless to bear him in search of prey.

His return is the signal for fresh attacks upon reputable members of the theatrical profession. Miss Anderson, Dion Boucicault, E. A. Sothern, Hamilton Griffin,

Atkins, Lawrence, Poole and Donnelly, Manager Pillot, J. H. Mapleson, and many others were the subjects selected last week by this disseminator of billingsgate to vent his spleen upon; but the personal safety of its editor and the freedom from libel suits of the News, are conclusive proofs of the depths of insignificance into which both have sunk.

People have no desire to mix their names with a low-lived knave of the Byrne order, on the principle that the more one handles a nasty article the more one's fingers will partake of its foul odor. Byrne is to-day a man of very little importance. If his return to the News is for the purpose of bolstering up its waning fortunes, it is a very stupid move. But stupid or not, the downward impetus of the filthy concern is too great to hold out any chance of recovery.

PERSONAL.

MARRIED—Joseph A. Gulick and Florence Cooper were mated at Chicago on Christmas Day.

DAVENPORT—The divine Fanny is coralling the Texans, and is at present putting in a week at Gavelston.

"RIP"—Jefferson is resting at his country seat in Hohokus, N. J. He will go South about the middle of the month.

AGAIN—Elma Delaro and Florence Ellis are at daggers' points once more, and the result is awaited with considerable interest.

MILES—Manager Bob Miles is happy in the fact that the Cincinnati Grand Opera House has cleared \$7,000 thus far this season.

MENDUM—Manager Mendum of the Arch (Philadelphia) is happy over the "tattest" Christmas week ever experienced at his mother-in-law's theatre.

MELVILLE—Charles Melville, in advance of the Oates Opera troupe, dropped in on us on his way to New Haven. He says business has been good all along the line.

ANDERSON—Miss Mary was presented with a handsome diamond horseshoe (to be worn either as a pendant or pin) by the members of her company at Elmira on Christmas Day.

MORRIS—Phila. Times: "A San Francisco man is the possessor of one of Clara Morris' stage slippers. This is not a great deal, perhaps, but it is ever so much more than some people can claim."

BYRNE—Mrs. C. A. Byrne has assumed the position of dramatic editor on Frank Leslie Jr.'s pictorial. She is a woman of energy and ability, and we wish her success in her undertaking.

BOOTH—Marie Booth, a charming young lady, is playing Alida Bloodgood in The Streets of New York, at the Grand Opera House this week, and has created a very favorable impression.

MARIE—This week we present a picture of the clever opera-bouffe artist, Paola-Marie, who became a decided favorite during the seasons of French opera under Grau at the Fifth Avenue and Booth's.

RECEPTION—At Mrs. Fortesque's reception Friday last, Blanche Roosevelt, the Josephine of Gilbert and Sullivan's Pinafore, Savage the poet, and Mrs. Davenport and sons were among those present.

MORTON—George Morton played Alfred Adriance, in Divorce, last Wednesday at Daly's Theatre for the first time. He gave a splendid conception of the part, looked well, and acted admirably.

DOX—Laura Don has accepted a three weeks' engagement to support Frank Mayo, playing in Williamsburg, Brooklyn and Providence. Miss Don is an excellent artist, who should be seen more in New York.

LEWIS—James, the comedian, wandered disconsolately about the front of the house at the Park Monday night, like a fish out of water. He thinks in New York it's pleasanter to be behind than before the foot-lights.

EYTINGE—Pearl Eytinge played the leading parts in Captain of the Watch and Woodcock's Little Game with Lester Wallack last week, and left a decidedly favorable impression. The roles were capitally rendered.

FAIRFAX—Among the theatrical people present at the Park Monday night were Ross Coghlan, George Edgar, Henry Jarrett, Chaudos Falton, Mrs. Maze Edwards, James Lewis, Edward Warren, Edgar Davenport, and Georgie Drew.

SARA—Thus the Argonaut: "The Brooklyn Union says Sarah Bernhardt has been convinced that her repertoire of four children and no husband would not be popular in America." True—what she would need here would be four husbands and no children.

FAIRFAX—Lester Wallack will produce an Estelle, but he had not the courage to venture a drama by Bartley Campbell a year ago. Fanny Davenport heard the piece read last June, but would not touch it. There's nothing so successful as success, as Bartley has good reason to know.

CUMMINGS—Preparations for the production of Minnie Cummings' new play, Suspected, are progressing favorably. Her opportunity has arrived. None can guisany that she possesses talent. Added to this, she has a petite, graceful figure and a pretty face—which are valuable accessories to an artist.

PROFESSIONAL DOINGS.

—My Partner begins its Western tour at Syracuse Jan. 5.

—Tony Denier's Humpty Dumpty made a big hit in New Orleans.

—The Almayne Comedy company had a brilliant reception in Toronto.

—Buffalo Bill's agent drops us a line to say that business is immense.

—Haverly has secured French Flats for his Brooklyn and Chicago theatres.

—William Davidge will sever his connection with Daly's Theatre in a few days.

—Haverly has John P. Smith's Tourists for three weeks, then The Troubadours.

—Anna Boyle temporarily takes the place of one of the Weatherbys in the Frolics.

—Gotthold's Octoroon did not draw according to its merits in the City of Brotherly Love.

—It is said that Milnes Levick contemplates retiring from Mary Anderson's company.

—It is said that Lester Wallack's terms at the Grand Opera House are \$3,000 a week.

—The Berger Family is minus Sol Smith Russell, as that gentleman is "taking a rest."

—Bandmann and his English company are now under the management of Phil Simmonds.

—It is uncertain whether Mayo, Byron or Rowe's Ruth will follow The Galley Slave at Niblo's.

—Mr. and Mrs. McKee Rankin, with The Danites, will open at the Grand Opera House next Monday.

—George Stanhope is in town for a day or two, looking after the interests of Oliver Dond Byron.

—Frank Chanfrau's company drew nearly \$3,000 into the Pittsburgh Opera House Christmas day and night.

—Haverly's three theatres and four traveling Enterprises played to over \$12,000 Christmas day and night.

—It is not definitely decided that Agnes Booth will support Brother-in-law Edwin in his Boston engagement.

—Clara Morris is under an eight weeks' engagement with Manager Maguire of San Francisco—\$3,000 a week.

—Rice's Evangeline company open at the Standard Jan. 5, for two weeks, and his Surprise Party follows Feb. 2.

—C. E. Blanchett goes ahead of Haverly's Chicago Church Choir, and Joe Mack goes with the company as manager.

—Celia Logan asks the assistance of the dramatic profession in a matinee benefit in aid of the suffering poor of Ireland.

—Our Montreal correspondent "goes for" Prof. Hoyt of the "Standard" Opera company. The company has gone to pieces.

—Mr. Pat Rooney's constellation of variety talent is drawing for all the house can seat at Kelly's New National, Philadelphia.

—The Colville Folly troupe, now in its tenth week at the Bush Street Theatre, San Francisco, still continues to pack the house.

—Ada Cavendish will follow The Danites at the Grand Opera House. She will commence her engagement with Lady Clancarty.

—Sothern opened at the Broad Street Theatre, Philadelphia, Monday night. This will be his only appearance in that city this season.

—Signora Majeroni, by permission of A. M. Palmer, replaced Emily Rigel as Francesca in The Galley Slave at Haverly's Theatre last Monday.

—Harry Watkins played a profitable engagement last week at the New National, Philadelphia. The attraction of course was Trodden Down.

—One hundred new costumes have been ordered and are being made for Manager Gennill's revival of Hamlet at the Chestnut, Philadelphia.

—Owen Fawcett plays in Grand Rapids New Year's Day, and then jumps to Boston to join the Almayne Comedy company the following Monday.

—Our Boston correspondent denies that J. M. Hill and Don Thompson were negotiating for the Gaiety, and also that Haverly had his eye on the Globe.

—An Arabian Night (which is having a successful run at Daly's) will soon be produced in Brooklyn and Philadelphia, with a company selected for the occasion.

—The Very Merry Mariner and the Royal Middy are the titles of two versions of Seacadet in the English. Another version retains the original title.

—Lotta, the Park Theatre company, and the new pantomime troupe, under Henry E. Abbey's management, drew together \$7,000 Christmas day and night.

—William Davidge, J. C. (late Bric-a-Brac) Padgett and Frank Hardenberg appear in All the Rage at the Novelty Theatre, Brooklyn, E. D., 19th.

—Bessie Darling's tour through the South has been a perfect ovation to the lady. The press speaks in the highest terms of the star and the fine support accompanying her.

—Augustin Daly's lawyers will soon be made happy. They are to begin war on whoever dares steal a "line" or a "chorus" from his new comic opera, A Royal Middy.

—Gorman's Church Choir Pinafore company went to pieces at Holyoke 26th. The salaries are weeks in arrears. We gave a history of the organization in a previous issue.

—Col. Bob Filkins has accepted an engagement with W. C. Coup for the tenting season as press agent. Mr. Haverly releases him for the summer season, to join him again next Fall.

—A combination under the management of Furbish & Baily will shortly take the road, playing a piece styled The Commercial Travelers. It is of the Tourists type of comedy-farce.

—Barrett's new play, which is no longer A New Play, but York's Love, will be presented at the Park, Philadelphia, on the 5th. Eben Plympton and Ellen Cummins are the leading support.

—According to our out-of-town reports, the Florences' new play, A Million, has received its "first representation on any stage" in three cities of the West. Mr. and Mrs. F. have been drawing well in Chicago.

—Mrs. Harry Beckett a few days ago read her new play, which will probably be called A Beggar on Horseback, to Mr. Sothern and the company supporting him. All were pleased with the play, and it will be rehearsed in Philadelphia at once.

THE WEEK AT THE THEATRES.

Monday night an audience that completely filled every part of the house gathered at the Park Theatre to witness the initial representation in New York of Bartley Campbell's *Fairfax*. Its success in Boston was unquestioned, and it only remained for our public to endorse the verdict of the critics and theatre-goers of the Hub.

Fairfax is in many respects the best piece of work Mr. Campbell has thus far offered us. In it he has departed from the methods employed in his other most successful dramas—*The Galley Slave* and *My Partner*—and has produced a piece which possesses the intrinsic merits of brilliancy, strong dramatic interest and broad and bold reaches of thought and poetic imagination. The author has given too much scope to this latter quality, and occasionally, by the introduction of an extravagant metaphor in a commonplace situation, an incongruous effect is the result. But this fault is perhaps pardonable, as the originality and beauty of many of the speeches show that the playwright possesses the unusual faculty of blending tints of graceful imagery with the deeper and more lurid hues of melodrama, without detracting from the effectiveness of either. The comedy element is especially praiseworthy. The dialogue contains a degree of finesse and sparkle that eclipses in this respect his previous efforts. There are numerous little subtleties and exquisite passages occurring frequently during the progress of the drama, that appeal to the appreciation of a refined and intelligent audience.

The drama opens with a prologue which serves to introduce James Marigold, a drunken brute, and his wife and dying child, dwelling in a hut amidst the most squalid poverty. The husband, who squanders whatever he can lay his hands on for drink, robs the wife of a stimulant necessary to the sustenance of her child. She sends her negro slave in quest of a fresh supply, who returns accompanied by Dr. Guy Gaylord, whose sympathies are aroused, and who leaves a substantial prescription of bank-notes on his departure. These are discovered by the brutal husband, who, in endeavoring to force them from her, draws a pistol, which, in the struggle that ensues, is discharged, and the bullet pierces his own breast. A tramp, Webster Winne, witnesses the occurrence. Three years elapse, and Mrs. Marigold reappears on the scene as Gladys Deane, her maiden name, and takes up her residence as governess in the house of Edwin Fairfax, a wealthy widower. There is also introduced a very vivacious young person, Diana Dorsie, who becomes enraptured with the sedate Dr. Gaylord, who is visiting his friend Fairfax. This latter gentleman discovers that he loves the pretty governess, and is on the point of proposing to her, when the Doctor recognizes her, and, believing her to be still married, regards her as an adventuress; a dangerous woman against whom he should warn the Fairfax family. Between the physician and Gladys a very strong scene takes place, in which she convinces him that his suspicions are unfounded, and gains his confidence. At this juncture the tramp, Webster Winne, turns up and threatens Gladys with exposure as Marigold's murderess unless she agrees to compromise matters by permitting him to ransack the establishment. She refuses, and he denounces her. But, through Dr. Gaylord, it is discovered that Marigold survived the pistol wound only to die later of yellow fever. The tramp is taken away by the sheriff for an old offense, and the curtain falls on the last act, shutting out from view the stereotyped happiness generally doled out in accordance with the popular idea of poetic justice.

The charm of the play does not rest in any particular or distinctive originality of plot, but in its mode of treatment. Although the materials are not new, they are handled so deftly that their want of freshness is not a noticeable defect. The prologue and last act are weak, but by a little judicious rewriting might very readily be strengthened and improved. The denouement is ante-climactic, and interest ceases for some time before the piece ends.

The cast, which embraces the principal members of the Park Theatre company, is a remarkably strong one, and particularly adapted to present plays of this character, notwithstanding of late its repertoire has consisted of the lightest of light farcical comedies. Agnes Booth, the best leading lady on the American stage to-day, played Mrs. Marigold with the same artistic finish that she brings to bear upon everything she does. Mrs. Booth's acting excites the admiration of the spectator, but she seldom, if ever, arouses his emotion. She appeals essentially to the intellect rather than the heart. At the close of the third act she received a deserved call before the curtain. Frederic Robinson played Dr. Gaylord, the part created by Joseph Wheelock in Boston. Mr. Robinson was conscientious and painstaking, and acted in a quietly earnest way that was effective. Mr. Whiting was not so successful as Fairfax. He cannot look the character, and is generally monotonous as to his voice, and affected as to his manner. Louis Barrett was sufficiently brutal and repulsive as Marigold, and W. J. Ferguson played a philosophical tramp so well that he received a recall at his exit in the last act. Mr. Owen made a creditable old negro servant (facetiously and ironically announced as "A Young Slave" in the bills), and Alfred Selwyn as Willie in Wagstaff did well in the beginning, but flickered out entirely somewhere about the third act.

Sydney Cowell has a comedy part that gives her plenty of scope to exercise her frolicsome talents. Her performance of the "real nice girl," Diana Dorsie, was really the hit of the piece. Mrs. Gilbert was of course very acceptable as Mrs. Dorsie. Marie Chester's pretty face was hidden beneath a coating of burnt cork, but she played an ungrateful part very well. Little Edie Barrett, as a young miss of nine years, parroted some sentences profoundly meditative and philosophical in the usual unnatural way.

The old favorites received warm welcomes, showing that their absence had not caused them to be forgotten, and honest Bartley Campbell was called before the curtain, his happy face showing that the now leading American dramatist is not ungrateful to the public for its generous support and recognition of his merits.

The scenery was good, notably the tropical exterior in the first act, the artist, Henry Hoyt, receiving a call.

Bartley Campbell was right when he said the other day to a Herald man that *Fairfax* is the best work he has thus far produced.

The production of a standard comedy at Wallack's Theatre is always an event of interest, socially and theatrically. On Monday

night a very elegant audience assembled to see the revival of Goldsmith's celebrated work, *She Stoops to Conquer*, in which Lester Wallack made his first appearance in New York this season. The performance was one such as only Mr. Wallack's company can give—finished, well rounded and complete in the minutest detail.

As Charles Marlowe, Lester Wallack has the opportunity to display the talents which place him in the front rank of modern light comedy. John Gilbert played Mr. Hardcastle with the same degree of excellence that marks all his characterizations. Messrs. Beckett, Shannon and Holland, and Misses Dyas, Boniface, and Mme. Ponisi, were respectively deserving of praise.

A series of revivals of the old comedies is underlined. *She Stoops to Conquer* will be continued this week, and next Monday night it will be replaced by *A Scrap of Paper*, *London Assurance*, *Home, My Auld Dad*, *The Liar*, and *Old Heads and Young Hearts* will follow.

Tony Pastor's Theatre continues to be crowded nightly. A capital entertainment is given, and for New Year's week the company is further strengthened by Sheehan and Jones, who present a new comic local play written expressly for them, called *Mrs. Driscoll's Party*. The cast includes the names of those people who have become identified with all that is mirthful in the several pieces which have been so successfully produced here this season, and the action of the play presents a picture of local customs and metropolitan humble life, enjoyable to the extreme. Preceding the play a splendid variety olio is given, which includes the very best people in the profession. Matinee on New Year's Day and Friday.

The holiday season has produced a succession of crowded houses at the Comique. The Mulligan Guard's Christmas has been entirely successful, and there is an amount of cheerfulness about the whole entertainment that insures to Harrigan and Hart's visitors a jolly time whenever they choose to call upon them. Preceding the principal attraction there is a strong olio of novelties, presented by first-class artists. There are three afternoon performances this week—Wednesday, New Year's Day, and Saturday.

Frank Mayo began a week's engagement Monday at the Grand Opera House in *The Streets of New York*. The house was fairly billed, and Boucicault's local drama met with the usual enthusiastic applause from the upper regions. Mr. Mayo's impersonation of Tom Badger is the same praiseworthy performance as of old. The support was only fair. Blanche Mortimer did not particularly distinguish herself as Lucy Fairweather. Marie Booth played the hard-hearted Alida Bloodgood effectively. Next week McKee Rankin and Kitty Blanchard will begin an engagement in *The Danites*.

This is the last week of *The Galley Slave* at Haverly's. Next week, return of *The Tourists* in the Palace Car.—*The Princess Toto* will be withdrawn after Saturday night. Although the opera has proved a decided success artistically, it has failed to draw. The Rice Evangeline party will follow, with Verona Jarbeau in the title role.—*French Flats* at the Union Square, An Arabian Night at Daly's, *Stratagems* at the Broadway Opera House, and *Uncle Tom's Cabin* at the Aquarium are all playing to good holiday business.—Hearts of Steel will be removed from Niblo's at the end of this week, to be succeeded by Bartley Campbell's *Galley Slave*, which will be transferred from Haverly's Theatre.

"The Pirates of Penzance."

The new opera by Gilbert and Sullivan is announced for production at the Fifth Avenue Theatre Wednesday night. The plot of the piece is something as follows:

The hero is a young man named Frederic, who was entrusted to a nurse in early childhood to be apprenticed to a pilot. The good woman made a slight mistake, and the boy was firmly indentured to a band of pirates. The character of Frederic, torn by conflicting emotions, loathing the trade of theft and pillage, yet doing violence to his natural impulses in stern fidelity to the bond of indenture, is happily and powerfully drawn, and the surprising complications which result from his strange situation are treated with the greatest ingenuity.

The opera is in two acts. The first takes place in the pirate's lair, and when the action begins Frederic is within a few hours of the end of his apprenticeship. At 12 o'clock he will be twenty-one years of age. He informs the band that he is about to leave them forever. He loves, admires, reveres them as comrades; he detests them as pirates, and it is his purpose to devote the remainder of his existence to their extermination. A bevy of charming girls, looking, in their high-waisted and short-skirted gowns, and their broad hats, as pretty as a picture by Gainsborough, come tripping over the rocks, and prepare to amuse themselves by paddling in the water. They are caught with one shoe off, and their alarm is piquantly expressed in a hopping chorus.

The discovery that all these girls are "Wards in Chancery and the daughters of a Major-General" is quickly followed by the appearance of their military papa. This personage has been supplied with a rattling "patter-song," which can hardly fail of a great effect. Studded thick with scientific terms of tremendous length and difficulty, it recounts the accomplishments of the distinguished officer, who seems to be thoroughly versed in astronomy, mathematics, natural history, and nearly all the branches of science except, indeed, in military affairs. The rapid delivery of this song is occasionally interrupted in a highly ludicrous manner by the General's hesitation for a rhyme.

The second act passes in a ruined chapel by moonlight. There is a chorus of policemen, dressed in the uniform of the British "Bobby" and armed with clubs, upon which, being drawn up in line across the stage, they perform, as a trumpet-call before marching to battle with the Pirates. There is an admirable burlesque upon serious opera in a scene where the Pirates are hidden in one aisle of the chapel and the Policemen in another, while the Major-General with his daughters occupy the nave.

The climax of the opera is very ingenious and novel. Every indication at present is that *The Pirates of Penzance* will score a success.

The following is the full list of the company that will support Frank Mayo in *Williamsburg*, Brooklyn and Providence: Edward Varrey, Edwin Frank, John Weaver, John Richardson, J. J. Connelly, Laura Don, and Marion Taylor.



THE USHER.

It is so many years since the following appeared in print, that I think it worth while to brush the cobwebs off it and send it forth again. John and Charles Kemble had dropped into a London theatre to witness a performance of *The Tempest*. Settling themselves comfortably, they waited for the rise of the curtain. Just then a tall Hibernian, a little unsteady in gait, and with a wild glare in his eye, sat down behind the brothers. He was just in a condition to disagree with the mildest remark made in his hearing, and to engage in mortal combat with any rash individual who might faintly oppose any opinion he might express on any subject whatsoever. Our brawny friend was well dressed, and when not in his cups was probably a genial sort of fellow. On this occasion, as was the custom of the day, he folded his arms over his "stick," with the top of the cudgel peeping over his shoulder—and then glared around for something to gaisay. The opportunity came. One of the brothers leaned toward the other and remarked:

"I have always believed *The Tempest* to be the best for spectacular effect of all the plays Shakespeare has written."

The brawny arms slowly unwound, and the stick lightly tapped the speaker's shoulder.

"Did I understand ye to remark that wan Shakespeare wrote that play-a-y?"

"Ye-es, I was about to say—"

"Well, I want ye to understand that wan Shakespeare did not write that play-a-y! Me frind Linnard MacNally wrote that play-a-y!"

Wishing to mollify his questioner—seeing his condition—the gentleman replied:

"Well, the play certainly does credit to the genius of your friend MacNally."

A shade of disappointment crept over the Hibernian's face, and he lapsed into moody silence. Soon he roused for another effort, and the stick again lightly tapped the shoulder.

"Do ye really believe it was me frind Linnard MacNally wrote that play-a-y?"

Much to his chagrin he was assured that there was not a lingering doubt on that point. Silence for a brief space. The arms again unwound—once more the tap.

"Does the gentleman on yer left believe that it was me frind Linnard MacNally wrote that play-a-y?"

He was met with a unanimous indorsement from the brothers of the rare talents of Mr. MacNally. In gloomy silence the Celt fell back. Bracing himself for a last desperate effort he leaned forward and nudged his victim in the ribs.

"The gentleman that sits on yer left luke as if he might not believe that it was me frind Linnard—"

The brothers had sought the outer air.

There is no doubt whatever that Pinafore is buried, but I think it is merely a case of suspended animation, and that the "demised" is yet a very lively corpse. There are still people who take pains to see that its grave is kept nice and green, vide the following little comedy that took place last week.

Scene: Rehearsal at Park Theatre.

Dramatis Personae: B. C. (Not intended in drama-distinction to A. D., but an abbreviated form of Bartley Campbell, who is present rehearsing the company in *Fairfax*.) Sydney Cowell. (Who is residing over the river in Jersey City while playing an engagement at the Academy in that benighted suburb.)

B. C.—Well, Miss Cowell, you are extremely late. We've been waiting for you over half an hour.

Miss C.—There's ice in the river, and the ferryboat was nearly wrecked, and the fog detained the horse cars, and the living over there is atrocious, and business has been good—all these things have combined to demoralize us; so I know you'll forgive me.

B. C.—Business good? I heard otherwise.

Miss C.—Oh, you're mistaken. There was \$73 in the house Monday night. If you don't believe me, ask Mæze Edwards.

B. C.—Pardon the apparent insanity of the remark, Miss Cowell, but were you ever called a Jersey heifer?

Miss C.—Well—hardly heifer.

Mr. Abbey (from the box-office)—Miss Cowell is fined three weeks' salary!

What a strange and wonderful sight that was the Herald critic saw Saturday night at the Germania Theatre! In his notice of the performance he gravely introduces the following remarkable sentence: "Before the doors were opened every seat in the house was filled, and scores who came late, unable to obtain even standing-room, went away disappointed." He does not explain the phenomenon as to how the house was filled before it was opened, but he leaves the solution of this doubtful problem to the ingenuity of the reflective reader. I cannot account for it, unless, perhaps, the people who attended the performance the night before patiently remained in their seats twenty-four hours. And yet this theory is not in all respects conclusive—it has several features of improbability connected with it. Perhaps the Herald's critic will kindly elucidate the marvelous matter pertaining to phenomenalogy, and remove the present suspicion that he wrote that notice in Theis's, and under the influence of the decoctions that the proprietor knows so well how to dispense effectively.

A little penny publication called *Truth* was started a few weeks ago with Frank Hart as proprietor, and Josh Hart, Howe & Hummel, Louis Post, Kenward Philp and Archibald Carlyle Gordon on the editorial staff. The sheet has languished along in a dreary way, having neither advertisements nor readers. The venture has proved a disastrous failure, and it is rumored that the last number has been issued already, and the Jonahs who projected the mushroom publication will have to look out for some new scheme shortly.

While *Enchantment* was running at Niblo's, Commodore Tooker (who does the intellectual advertisement writing for the establishment) headed an announcement as follows:

NIBLO'S GARDEN—*ENCHANTMENT*. E. G. GILMORE. Manager. Check full every night.

Whether Gilmore ever gets into that happy condition or not, he objected strenuously to the jocular fact being spread throughout the country by his own Bard.

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DRAMA IN THE STATES

[CONTINUED FROM THIRD PAGE.]

and mechanical effects not being perfected. There was a large attendance and crowded houses were in order the rest of the week. Enchantment, as a play, is neither artistic nor amusing, and as for its plot, the sequence of the acts might be inverted without adding to or decreasing from its visionary interest. No high degree of dramatic intelligence is required for the portrayal of the characters, and, although the acting, as a whole, did not equal that seen in previous spectacular productions, still it may be pronounced satisfactory. As you know in your city the piece is most magnificently mounted. The scenery and dresses I have never seen equalled in its entirety and completeness since the days of Selwyn's Theatre, when Midsummer Night's Dream startled the people with its splendor. The performance passes off with the smoothness engendered by repetition, and is enjoyable as it is possible to be made on a stage stocked with nearly every appliance. I have seen a much better ballet, however, and the shades of Lamoreaux, Prateri, Rolia, Marretti, Mathias of the old time, and Sangalli, Morlacchi, Lupo and Rigi of later days, arose before me. The premieres in Enchantment as posturists excel, but the poetry of motion and grace are sadly lacking. The corymbes and corps de ballet are one of the best features of the spectacle, composed of very pleasing and artistic dancers. Since the first production of ballets, pantomimes and spectacles in this city how many who took part therein have made their last appearance upon the mimic boards, and "gone to that bourne from whence," etc., and though I notice the forms and faces of a number who always appear with the Crook and such like as Enchantment, etc., and with whom Time seems to have dealt leniently, yet there is a tinge of sadness about them that tells of many a "hidden grief," of joys departed ne'er to come again. In conclusion I would advise any lover of the romantic and beautiful not to fail to see one of the most dazzling spectacles of the day presented in the superb fashion in which it may be seen at the Globe. Haverly's Minstrels are booked at this theatre, and will appear at an early date.

Christmas week has been a merry one at the Gaiety. The managers found their cash boxes too small for the receipts, and were driven to their wits' ends to satisfy the demand made upon them. Everybody has caught the Pullman Car infection, and he who would be regarded as a man of fashion and culture must be able to talk of The Tourists and have the story at his fingers' ends. William Mestayer has created a marked impression by the geniality, warmth and animation he throws into his several impersonations. Messrs. Bruno, Long, Bray and Barton all infuse their characters with a genuine gusto and dash which deserve a large share of the honors. Rosa Cooke meets with the greatest favor in her several songs, but why is she not allowed to respond to an encore after her selection from Trovatore? The public demand one, and it would save a great deal of unnecessary noise and dissatisfaction. I am sure Miss Cooke would readily accede to the demand were she so permitted. This is the last week of The Tourists, and their success has been unprecedented in the history of the stage; and were they to remain a month longer there would be no abatement in their audiences, which, so far, have been the largest of the season. Next week the Nard Almayne comb. in Campbell's Fate. The company includes many Boston favorites, among whom are Ned Thorne and O. H. Barr.

The ever favorite Humpty Dumpty was produced at the Park Theatre on Tuesday evening, Dec. 23. It has been rewritten, and is full of sparkling fun and creates lots of merriment. The pantomime was mounted with freshly painted scenery, from the pencils of the best artists, several of the scenes being of singular beauty. The costumes were all new, and much attention has been paid to the appointments. As a whole, the nine-act scene was the best that has ever adorned any pantomime in this country. As Maffitt and Bartholomew stepped upon the scene there was a loud outburst of applause to greet the well-known favorites, who now stand unrivalled as Clown and Pantaloon. Robert Fraser and Ned Jones were also heartily welcomed. Bonfanti and Menzelli were seen in some of their best dances, and the Snow Brothers can not be equalled in their particular line. The balance of the co. received due attention from the audience, and faithfully portrayed the roles assigned them. The attendance continued large during the week, nearly every seat in the auditorium being occupied. On Christmas Day hundreds were turned away, unable to find standing room. Humpty Dumpty for three weeks, then Joe Emmet as Fritz.

The Novelty Theatre did a fair business last week with the old farces of Rough Diamond, Loan of a Lover, and a variety olio. This manager was compelled to do it, consequence of a misunderstanding with Sir Randal Roberts and J. W. Lanagan. For the farces above-mentioned, Miss Lillie Ashby, who is quite new to the stage, made a most excellent impression. Time and study will do marvels for this young lady. This week Hooley's and Emerson's Minstrels appear. The co.'s success here last summer is too recent to require more than a passing reference.

An excellent bill was presented at the Howard last week. The new combs were well received. This week Manager Hart offers his patrons an entire new bill, comprising the Donahue Coterie, Emerson, Clark and Daly Bros., the Swaines, Ed. McAvoy, Geo. Herbert and Elise Kruger. If any boys have buttons to shed, prepare to shed them now. Extra matinee New Year's Day.

The Boyston Museum is always crowded with lovers of fun and enterprise. Manager Lathrop offers a capital bill this week, introducing Healy, Barry and Ella Saunders, Lillie Wood, Master John Drohan, Carroll Bros., Harry Fiddling, Maggie Walker, William and Frank Hartell, Annie Livingston, Emma Marsden, James Carr, etc. Also the burlesque of Sir Joseph Weissbier, with W. J. Stanton as Buttercup.

Items: Deception, known as Forget-Me-Not in London, at the Globe Theatre Jan. 5, with Marie Prescott in the principal role. Neil Burgess will soon introduce Widow Beckett to patrons of the Gaiety Theatre. Eileen Oge will probably be revived at the Globe Theatre Easter week, with George Clarke as Bryan O'Farrell. Mr. Abbey is negotiating for the Spanish Ballet troupe, including a premiere and twenty-three other dances, which has been creating a sensation in London. Across the Continent will shortly be produced at the Globe Theatre. Little Corinn, who made so great a hit as Buttercup with the Murphy Miniature Pinafore, will shortly take the road at the head of a juvenile organization, playing Cinderella.

la.—J. K. Emmet, Lawrence Barrett and Lotta are among the forthcoming attractions at the Park Theatre.—Lisette Ellian joins the Adah Richmond co. at Chicago.—The report that J. M. Hill and Den Thompson were negotiating for the purchase of the Gaiety Theatre is without foundation, and so is the rumor that J. H. Haverly is endeavoring to renew the lease of the Globe Theatre.—The Humpty Dumpty comb. will visit a number of New England cities at the close of its engagement at the Park, and then will go to Booth's, New York.

SPRINGFIELD. The Philadelphia Church Choir co. in Smugglers 24th, to light house. Victoria Loftus Mastodon Female Minstrels to large business, matinee and evening, 25th. Show rather poor. Sprague's Georgia Minstrels 30th; Mary Anderson Jan. 6; Den Thompson 9th; Clinton Hall's Strategists 19th; Abbey & Hickey's Humpty Dumpty Pantomime troupe 24th. The Theatre Comique, a neat variety house, was opened 22d, but closed last week, will be reopened Jan. 5 by a new company, under management of Harry Wood. The Philadelphia Church Choir co. disbanded in Holyoke 26th. They denounced Mr. Gorman in very strong terms, saying they had received no salaries for seven weeks. Most of them returned home, but will probably start out again in the near future.

HOLYOKE. Opera House: Haworth's Hibernica and Comedy co. 22d, to fair business. The Philadelphia Church Choir co. in The Smugglers Christmas night, to a fair house, preceding the performance with a Pinafore matinee. The evening performance was quite satisfactory. The co. disbanded in this city, and most of the members returned to New York and Philadelphia. The following are booked: 1st, Sprague's Colored Georgia Minstrels; 7th, Mary Anderson and co. in Romeo and Juliet; 8th, Den Thompson; 21st, Brooklyn Park Theatre co. in Our Girls; 28th, Abbey & Hickey's Pantomime co. in Humpty Dumpty; 27th, Richmond & Von Boyle co. in Our Candidate. Haverly's Mastodons, which were booked for the 1st, cancelled, but have booked for a later date.

LOWELL. Music Hall: 20th, Gus Phillips in Under the Gaslight, to big house. As Phillips was returning from his dressing-room after the second act, he was arrested by a Boston officer to answer to a charge of illegally removing baggage from a Boston boarding-house. He was bailed by the complainant, however, and the play proceeded. 25th, the Murphy Miniature Pinafore co., afternoon and evening, to fair houses. 26th, Harry Bloodgood's Minstrels. Item: Bob Tyrrell a Lowell boy, and an excellent vocalist, is with this troupe.

SALEM. Mechanic Hall: Local Manager Moulton played Charles H. Thayer and co. in Streets of New York, Christmas afternoon and evening, to big audiences. Barlow, Wilson, Primrose & West's Minstrels drew a large house at high prices 26th. Their entertainment was very satisfactory. The Boston Theatre co. play Drink here Jan. 2.

LYNN. Music Hall: Ooffy Goff's co. did well here on Christmas Day. They played the Streets of New York. Barlow, Wilson, Primrose & West's Minstrels drew a big house 27th. The Boston Theatre co. is to play Drink here 29th.

HAYVERHILL. Murphy's Children's Pinafore did not appear as announced; cause, illness of Mr. Murphy. Nothing booked for this week. The New York Mirror for sale by P. R. Webb of the Post-office news-stand, who reports a good sale and an increasing demand.

TAUNTON. Barlow, Wilson, Primrose & West's Minstrels 24th, to a good house; a fine show. No shows booked for this week.

NEW JERSEY.

Grand Opera House: The performances of Two Orphans on Christmas matinee and evening, under the management of Leonard Gray and W. H. Henderson, drew immense audiences. At the evening performance there were over 1,500 in the house. Nina Varian as Louise made a decided hit, and the co. was generally good. New Year's, day and evening, the Criterion Comedy co. play Frocks and Our Daughters. The amateur played with Caste on 29th. Our most prominent daily journal says the performance was better than the average professional performances given here, and the other papers lauded it highly. Managers need not be surprised that they play to empty chairs here.

Newark Opera House: The Kiralfy's occupied for the week ending 27th. They did an excellent business on Christmas, day and evening, but Mr. Kiralfy expresses himself disappointed with the business at the other performances. He tells me that he should have done much better to have played his co. upon the holiday only, or, at most, three nights. The piece was conscientiously put on, and fairly played. Ballet good. Mr. Phelps goes to Baltimore this week to rehearse Ford's co. in the dramatic parts. They open there 5th, for one week. 1st, 2d and 3d, Gus Phillips in Streets of New York. 5th and 6th, Clinton Hall's Strategists.

Waldmann Theatre: Every evening and Wednesday and Saturday matinees. Extra matinee New Year's Day. Watson, Ellis & Kernell's comb.

Metropolitan Theatre: Reopening, commencing Monday, Dec. 29. Every night and Tuesday and Friday matinees. Extra matinee Thursday, Jan. 1. Waldmann's Dramatic co. in The Hunchback.

PATKESON. Christmas afternoon and evening, Streets of New York was produced, with Charles R. Thorne in leading role, to crowded house. It was one of the most successful performances ever given here. The same co., under management of Grand Opera House, will appear in a new bill on New Year's day and evening. Criterion co. in Frocks Jan. 3. Strategists on the 5th. Col. Sinn's Brooklyn co. in Our Girls 20th.

TRENTON. Taylor Opera House: Christmas night, the Union Square Comedy co. in Two Orphans, to a large audience. The same was also given at the matinee, to fair audience. Pat Rooney's Star co. 27th attracted a large audience. Union Square Comedy co. Jan. 1. Alice Oates Jan. 5.

MAINE.

BIDDEFORD. Charles L. Davis 20th, to only moderate business, but gave an excellent entertainment. Harry Bloodgood's troupe Jan. 6; Pat Rooney's comb. is booked for Jan. 31. Items: The dressing-rooms of the City Hall are greatly improved with Whitney & Hall's oil stoves.—The New York Mirror has double the circulation here of any other one of the dramatic papers.

New Hampshire.

White's Opera House: Bloodgood's Minstrels are extensively billed for the 29th. Reeves' Park Garden co. have cancelled. Some very talented young gentlemen of this city expect to hide their blushes under a thick coating of burnt-cork on the evening of Jan. 8, when they will present a unique minstrel entertainment. It is said their last rehearsal is to be given at the State Asylum for the Insane, before the inmates. Will Hall is another of George A. Jones & Co.'s victims. He went out as cornetist with the now defunct Boston Opera co., and returned a sadder but wiser man.

PORTSMOUTH. The New Orleans Minstrels gave a very fine entertainment 22d to a small house on a very stormy night. 30th, Harry Bloodgood's comb. The roof is now partially on the new Franklin Opera House. It will seat 800.

MANCHESTER. Harry Bloodgood's Minstrels at Smyth's Hall 27th, and will undoubtedly draw well. The Louisiana Jubilee Singers at Music Hall 28th. Baird's New Orleans Minstrels are billed for Jan. 1.

PENNSYLVANIA.

PHILADELPHIA. Walnut: John McCullough began a week's engagement on Monday, and appears in Virginia, Othello, Julius Caesar, The Honey-moon, Jack Cade, Richard III. and The Gladiator. He is ably supported by Fred B. Ward, John A. Lane, Kate Forsyth, and an excellent co. Jan. 5, Neil Burgess. 12th, Kiralfy Brothers' Enchantment.

Arch: Second and last week of The Danites, which has been so far a financial success. Jan. 5, Gus Phillips.

Broad: Mr. Sothern commences a two weeks' engagement Monday, appearing before a full house as Dunderbary, which will be repeated the entire week. From present appearances he will draw well.

Chestnut: Sydney Rosenfeld's version of Dr. Clyde was produced on Monday by the stock. It is placed on the stage with the usual liberality of Mr. Gemmill as to scenery and stage settings. It will no doubt have a successful run.

Academy: Second and last week of Graub's French Opera co., which drew poor houses last week, owing no doubt to the high prices for seats. This house is too large for this troupe; as at times the music of the orchestra drowns the voices of the singers. This week they appear in Mignon, La Carmagnole, La Belle Helene and Le Petit Duc.

Park: Second week of Gus Williams in Our German Senator, which has drawn good audiences. Jan. 5, Lawrence Barrett.

North Broad: Monday, Tuesday and Wednesday, Mme. Angot's Daughter will receive its last representations. After Dec. 31 the house will be closed, as the entire co. go to New York, to appear in F. L. G. at the Broadway Opera House.

Wood's Museum: During the present week the regular co. will appear at the matinees in East Lynne, and in the evenings in Enoch Arden.

New National: Pat Rooney's comb. opened for one week on Monday, and is certain to crowd the theatre at every performance.

Eleventh Street Opera House: The new extravaganza, Grant's Reception, has attracted crowded houses, people being turned away almost every night. Grand Central: New-Hawley and Foreman, Richard Albert, and John Leonard and Martinetti Brothers. Standard: Ward and Wood are the only new arrivals this week. Fair business. Miller's: Milligan and Weaver, Thompson and Waldron, Magill and Ryland, Viola Wray, Ada Adair, and Alice Fluke Martine are billed as new. Alhambra: William and Claudia Ripley, and Perry McGraw, Curdy and Hughes, the Four Eccentrics, are the new faces for present week.

Items: Mapleson's Opera troupe appears at the Academy Feb. 16.—Frank W. Dealy of the Chronicle is advertising agent for the Chestnut.

PITTSBURG.

Opera House: F. S. Chausfrau comb. in Kit closed an engagement of six nights and two matinees 27th, to the largest week's business of the season. At the matinee 27th, Mrs. Chausfrau made her first and only appearance here this season in Parted. 29th, Annie Pixley and John E. McDonough in Miss Jan. 5, Weathersby-Goodwin Frolics.

Library Hall: Lawrence Barrett and co. closed a week's engagement 27th, to fair houses, appearing in Richelieu, Yorick's Love, Marble Heart, Money, Ruy Blas, David Garrick and Julius Caesar. Aside from Plympton, Bock, Locke and Ellen Cummins, the support was hardly up to the standard. Jan. 2, the Remenyi Concert co. one night and Saturday matinee.

Williams' Academy: To open 29th are: Harry Woodson, James and Orie Hale, the Leons, J. J. Orville, Raymond and Murphy, Mary Arnett and Carlotta Banks. Continuing: Niles and Evans, the Dockstaders, Selton and Burns, Williams and Sully and Nelson Germon. With the exception of the Christmas matinee and evening performance, the attendance has not been up to the usual average.

Trimbles' Standard: The May Fiske Blondes held forth the past week to only fair business. 29th, the Fanchon Folly troupe—wherever they may be—in Parisian groupings, etc.

Concert Garden Varieties: This house was formerly known as Vierheller's Free Concert Garden, but has been transformed into a regular variety theatre, under the above name, and will open for the season 29th, with Henry Vierheller as manager, Charles Benedict as stage manager, and the following: James and Kate Edwards, May Vernon, Ed C. Smith, James C. Mack, Sheridan and Reilly, Hastings Sisters and F. Haskell.

Items: Lillian Spencer leaves the coming week for New York to continue her dramatic studies.—Manager Williams was the recipient of a very neat Christmas present 25th—a full set of silverware.—John Williams of Williams and Pickert, performing at the Academy past week, was attacked by two roughs in a saloon, and during the row had his left ear bitten off and one of his kneecaps fractured.

BRADFORD.

Opera House: Richmond & Von Boyle's comb. in Our Candidate 24th and 25th, to big business. Epitaphs and Our Candidate were presented at the Christmas matinee. Richmond and Von Boyle are great favorites here, and their appearance Wednesday night was the occasion of an ovation. Mr. G. C. Howard's Uncle Tom drew good house 29th. McKee Rankin's Danites Jan. 26. They play six nights in the Oil Circuit, under management of Wagner & Reis.

Academy of Music: Mlle. Fachion's Folly troupe closed 27th. Business during the week was bad. John Carle was the only redeeming feature of the troupe. Kelly and Healey's comb. opened 29th for one week.

Theatre Comique: Mme. Schneider's Barlesque co. and Louisa Pomeroy's Folly troupe closed successful season, 27th. They play at Jamestown 29th, Buffalo 30th and 31st, Niagara Falls Jan. 1, and thence go through the Canadian circuit. Departures, 27th: Jennie Landsey, to Milwaukee. Re-engaged: Rose Lawrence, Irene Orisman, the Big Four, Joe Melley and Lillie DeLange. New people, 29th: The Virginia Trio, Turner, Harris and Welsh, songs and negro biz; Wingfield and Gregory, champion double bar performers; the Leonards, Walla and Eleanor, sketch artists; Martell Brothers, acrobats; Morton and Miles, Irish song-and-dance; Lottie Cushman, serio-comic songs.

Items: Mullaly and Fenton, Irish song-and-dance, joined the Schneider-Pomeroy party here.—Prof. J. T. Leon, the acrobat, who has been managing a variety theatre at Meadville, has, according to the local papers, skipped out, leaving behind many remembrances in the way of bills.—THE MIRROR can be found every Friday at the news-stand of Place & Hurd.

Park Opera House: Richmond & Von Boyle co. in Our Candidate 22d and 23d, to poor business. Rial & Draper's Uncle Tom 24th and 25th, with matinee, to large business. This week brings Lawrence Barrett and co. in Yorick's Love, 26th, under management of Meach Brothers. Louisa Pomeroy's Folly co. 31st and Jan. 1. Big Four Minstrels 3d. Booked later are: Kate Claxton in Double Marriage 12th; Dillon-Blaisdell comb. in Our Next President 15th, and Haverly's Juvenile Pinafore co. 17th.

WILLIAMSPORT. Academy: 22d, Tennessee Jubilee Singers to a small house. 24th, Mary Anderson, the reigning theatrical star, had a fine house on her first appearance in our city. Evadne was given with powerful effect. The beauty, the grace and the wonderful tragic power of Miss Anderson were all up to the high standard which reports had accorded her. Mr. Levick's Coloma and Mr. Lawrence's Vincento were fine. 25th, Lew Simmons' Minstrels, to a poor house. Jan. 2, Richmond & Von Boyle in Our Candidate.

EASTON. Opera House: Despite the stormy weather and uncertain walking, Pat Rooney's comb. were met on Christmas night by a \$530 house. It was generally asserted by the delighted audience that the co. gave one of the best performances of the vaudeville class ever offered in our town. The James Ward troupe, with J. B. Roberts as leading man, is extensively billed to appear in The Danites 29th. Jan. 1, the Kiralfy comb. in The Black Crook; 3d, Alice Oates; 7th, Richmond & Von Boyle in Our Candidate.

READING. Opera House: Zanfretta's Pantomime co. to fair house matinee 24th; \$700 at night. 31st, The Danites. Academy: Robson and Crane in Comedy of Errors to large house 23d. Jan. 2, Alice Oates. Item: A misunderstanding between the Kiralfys and Manager Mishler has caused the Black Crook date to be cancelled.

DANVILLE. Opera House: Big Four Minstrels 22d, to a fair house. An amateur co. slaughtered Esmeralda on Christmas night before one of the finest audiences ever gathered in the Opera House. Zanfretta's Varieties extensively billed for 30th. Watson and Ellis Jan. 14; Ooffy Goff co. 22d.

LANCASTER. Robson and Crane are very elaborately billed for 27th. Alice Oates booked for 31st in Giroffe-Giroffa. Kiralfy's co., Jan. 2, cancelled. The newswriters find it to their interest to keep the NEW YORK MIRROR on sale.

WILKESBARRE. Christmas week we have had Pat Rooney, Robson and Crane, and Big Four Minstrels, who also gave a matinee Christmas. They all had good business, the latter having a very large house in the evening. Kiralfy's Black Crook cancelled date.

TITUSVILLE. Parshall's: Mrs. G. C. Howard's Uncle Tom's Cabin is billed for 31st. Kate Claxton booked for Jan. 13.

POTTSVILLE. Academy: 26th, Robson and Crane as the Two Dromios to full house; an excellent performance. The Black Crook is expected.

DELAWARE.

WILMINGTON. Grand Opera House: 15th, Smith, Waldron, Morton & Martin's Big Four Minstrels. Full house. 22d, Robson and Crane, in Comedy of Errors. Good house. 25th, The Danites; well filled house. Jan. 1, Alice Oates.

MARYLAND.

BALTIMORE. Academy: A very fair production of Baba was given under the management of F. W. Hefe, Geo. T. Weeks, Fred Lloyd, Isadore Klme, Jessie Greville, Esther Du Bois and others taking part. It was quite well put on the stage. Jan. 8, Sullivan Welcome Concert. 12th, Strakosch Opera co. Mapleson's in February.

Holiday: Kate-Claxton, supported by Chas. A. Stevenson and co., appeared for the first three performances of the week in The Double Marriage, and the balance of the week in The Two Orphans. The co. is a very good one and the performances all that could be desired, except that there was some geying in the Two Orphans that was noticeable to the audience. Business has been excellent. This week, Rice's Evangeline; Jan. 5, Lotta, for two weeks.

Ford's: As a play, On the Pacific is nothing very wonderful, but the numerous songs and choruses introduced from The Little Duke, Pinafore, Electric Light, Fatinitza, and other sources served to make up rather a pleasing entertainment. Mrs. Germon and George Denham make a good deal of fun out of their parts, and Robert Downing, John Reiber and Carl Ahrendt make all that is possible out of theirs. Ed. Hoff and Marie Bockel sang a number of selections very well. This week, Gotthold's Octoroon comb.; Jan. 5, Kiralfy's Black Crook.

Maryland Institute: Uncle Tom's Cabin, with Geo. Kunkel in the title role, supported by Adele Clark as Topsy, Little Eva French, Irene Perselle, and Boker, Mortimer, Curley, and others, has been drawing large houses, and will be continued this week. Central: E. T. Goodrich in Grizzly Adams, also variety, to good business. This week, Sid C. France in Marked for Life. Tom Harper, Jessie Merton, Homer and Holly and others. Front: W. H. Danvers in The Red Avenger, which was changed to The Black Avenger the last of week. Business good. This week, Martinetti Pantomime co., Mlle. Georgia, William Pillars, etc.

District of Columbia.

National Theatre: Rice's Evangeline last week, to light houses. This week: Kate

Claxton in Double Marriage and Two Orphans. Strakosch Grand Italian Opera 5th in I Puritani, with Mlle. La Blanche as Elvira. Tuesday night Mlle. Singer appears as Norma, and Wednesday Mlle. Bellocas as Carmen.

Ford's: Alice Oates co. gave Little Duke, Giroffe-Giroffa, Pretty Perfumer and Grand Duchess the past week. C. H. Drew left the co. Saturday. This week, Ford's co. in On the Pacific; or, Innocents Abroad. Gotthold's Octoroon 5th.

Theatre Comique: The attractions announced for this week are: John W. Ransome, supported by Emma True, in Across the Atlantic; the La Rues, Myles Morris, La Belle Pauline, Daisy Livingstone, Conway and Farrell and the stock co.

Item: The Arlington is closed.

Virginia.

RICHMOND. Theatre: Agnes Herndon appeared in Fate 18th, 19th and 20th, to fair houses. Support good. Nothing announced until Jan. 7, when John McCullough opens for four nights and matinee. Strakosch Italian Opera troupe, which was booked for the 29th, has cancelled date. Theatre Comique: Business good. No departures. Attractions same as last week.

WYOMING.

Opera House: Agnes Herndon's comb. 22d and 23d, to a large and refined audience; thence to Danville, Raleigh and South. Jefferson Jan. 13; Tony Denier's Humpty Dumpty 29th. Louise Pomeroy negotiating.

North Carolina.

CHARLOTTE. Agnes Herndon 26th and 27th in Fate and Peril, to fair biz.

South Carolina.

CHARLESTON. Sorderer & Ball's Art Exposition all this week at the Academy, to moderate business. It is the very best in America, comprising the cities and countries of Europe. Jan. 1, 2 and 3, Louise Pomeroy; 5th and 6th, Macaulay; rest of week, Bowers-Thompson comb.

Georgia.

SAVANNAH. Bessie Darling opened 15th, three nights, to good business, and gave entire satisfaction to her audiences. Kate Thayer Concert co. played to splendid audience 18th. Barney Macaulay Jan. 2 and 3; Bowers-Thompson comb. 5th and 6th; John McCullough 19th and 20th.

ATLANTA.

De Give's: Barney Macaulay 19th and 20th, to fair business. Kate Thayer Concert co., to one of the most brilliant audiences of the season, 22d. Bessie Darling opens 25th in Hunchback; 26th, Evadne; 27th, Macbeth; matinee, Lady of Lyons. Bowers-Thompson comb. billed for 31st and New Year's.

COLUMBUS.

Bessie Darling comb. 30th and 31st, playing Hunchback and Macbeth.

Alabama.

MOBILE. The Bowers-Thompson comb. ought to be proud of their success here. Christmas week is the worst in the year with us for high-toned plays; besides, they had wet weather and a remarkably cold snap against them; but they have played six performances to largest and most fashionable audiences your correspondent ever remembers in a Christmas week. Lady Jane Grey, Court and Stage and The Hunchback each played twice, and the matinee of the first named, now progressing, is the largest and most brilliant of the season. The support has given great satisfaction, although Ed Thorne did not come and Adele Palmer is too ill to play. Woodson does Modus and Wilson Major Wildman in Thorne's place, and both very cleverly. From here the party go to Selma, and thence up to Washington. 29th, Buffalo Bill for two nights, his sales being already large. The town is one vast playbill. Tony Denier's "H. D." party following at the Theatre Jan. 2 and 3, and Kate Thayer appearing in concert at Temperance Hall 29th. John T. Raymond 5th and 6th, and Bessie Darling 8th, 9th and 10th, are announced for the Theatre.

Louisiana.

NEW ORLEANS. This Christmas week has been, theatrically, the liveliest week we've had in New Orleans for many years. The Academy of Music of course carried off the palm. Mr. Bidwell always secures an attraction especially adapted to his holiday patrons. This year Tony Denier's Humpty Dumpty Pantomime troupe are the funmakers for the ladies and children and the few adults that could squeeze in. They gave eleven performances during the week, to the usual Christmas week's business, which is always very large. The Toy Gift matinee 25th was the most wonderful thing we have ever seen in amusements. Over 5,000 toys were given away. A mass of ladies and children filled the theatre. Geo. H. Adams, the clown, has improved very much. He is the best stage clown we have in the country, if not in the world.

Ada Cavendish, with Tom McDonough's Dramatic co., at Hall's Opera House, opened to very light business. Our citizens soon discovered what the manager had neglected to make them aware of, that Miss Cavendish is really a remarkably fine artist. Result, increasing business, drawing a better class of people than has attended that theatre before this season. Buffalo Bill, at the Old St. Charles, is doing very well. Miller's Juvenile Pinafore co., at the Globe Theatre, doing poorly, though the entertainment is good. Strakosch Italian Opera co. continues for another week, closing Jan. 2. The business has fluctuated very much—certainly opera, on subscription nights, drawing well, other nights light. Kate Thayer and her concert co. give three concerts at Greenwald's Hall, commencing 26th.

Next week Salisbury's Troubadors play at the Academy, John T. Raymond, at Hall's, Juveniles at the Globe. Nothing expected at the St. Charles. Denier goes to Vicksburg, Cavendish to Memphis, Strakosch to Washington, and Buffalo Bill to Mobile.

Texas.

HOUSTON. A Merry Christmas and a Happy New Year to THE MIRROR. Nothing here since my last. 27th, we have Fanny Davenport in As You Like It, with Divorce for a matinee. Something like 200 seats sold in sixty minutes, and box-office still crowded. Marcus Mayer, Miss Davenport's agent, has been here in consultation with railroad officials, the changes in schedules necessitating his securing a special train from Dallas to Hearne, a distance of 144 miles. At the lat-

ter point, H. M. Hoxie, superintendent T. & G. W. R. R., holds his regular train two and a half hours so as to put co. in Austin on time. After leaving Brenham the co. are compelled to travel seventy miles by another special to reach Houston for matinee on 27th. Mr. Mayer deserves great credit for his labors in this connection, as he has succeeded in securing the exact accommodations which have been denied to others, because, no doubt, they did not know how to work it. Davenport in Galveston 29th, one week, thence New Orleans, two weeks, Maggie Mitchell 29th and 30th.

GALVESTON.
Tremont Opera House: Frayne-Tiffany comb. played here for four nights, commencing 8th, Wednesday matinee, to very poor houses. They left for New Orleans on the 12th. Buffalo Bill played here for three nights, commencing 17th, also Saturday matinee, to fair houses, and the audiences appreciated the play. They departed for New Orleans 20th. Maggie Mitchell 23d, supported by W. M. Harris and co., for one week. Fanny Davenport booked for 29th, one week.

California.

Dec. 21.—California: The Irish patriotic play, by Pope Cook, entitled *Inshavogue*; or, the White Boys of '98, ran through the past week to rather discouraging business. The piece was well played by the very powerful co. now engaged at this house. The grand Christmas spectacle, *The Seven Sisters*, will be presented on Tuesday evening next. No pains or expense have been spared in the preparation of dresses, properties, scenery and effects. The transformation scene, the Lake of Silver, or the Birth of the Butterfly in the Ferns, will be the most magnificent ever put on any stage on this Coast. There will be a grand corps de ballet, introducing the great premiere danseuses absolutas, Miles, Camis and Ortori, late of Kiralfy's ballet troupe; the great Gibbons, king of the air; Mlle. Mathilde Bonnay, the world-renowned performer on the xylophone; Rosie Julian, the renowned contortionist; Mons. Louis Douray, the champion athlete; George D. Chaplin, in his original character of Mrs. Pluto, and a grand chorus.

Bush: The burlesque extravaganza of Piff-Paff, like all other burlesques, has filled the house to overflowing during the past week. Roland Reed as the King, Mr. Graham as Cattivo, and Mr. Maffin as Cherub, were received with rounds of applause by the audience. Emie Roseau as the persecuted goat-herd has some musical selections in this piece which take remarkably well. The others were all excellent. Piff-Paff will remain on until Wednesday, when Blue-Beard will be presented in grand style for the holidays.

Haldwin: Henry Byron's new comedy, *Courtship*, attracted only fair business during the past week. Its last representation will be given this evening for the benefit of the sufferers in Ireland. On Tuesday evening *New Babylon* will be produced for the holidays in a magnificent manner. A bevy of female talent and beauty will appear. The Daven Family, four in number, the great champion acrobats and gymnasts, will also appear.

Standard: Thorn and Darvin close a very successful season to-night. These gentlemen, who are very clever artists, will perform in the principal cities of the State, and then, I believe, go East. Herrmann, the Prestidigitateur, will begin a season for the holidays weeks to-morrow night. He will be assisted by Mlle. Addie. The grotesque *Loirelles* will also appear.

Grand Opera House: John Woodward's adaptation of the spectacular nautical sensation extravaganza, entitled *Aleola*; or, the Children of the Air, will be produced on Wednesday evening and continued through the holidays, with John E. Owens, Rose Osborne, M. A. Kennedy and a well selected co.

Bella Union: Business was very good during the past week. The beautiful serio-comic vocalist, Emmie Young, who received immense applause in her original songs; the one-legged dancer, Sam Martin; the great Dutch team, Norton and Eastwood, were the principal attractions. Mlle. Bertha, said to be the best Highland Fling dancer in America, is engaged at this house. This week, and during the holidays, the grand spectacular extravaganza, *Nymph of the Lurley-burg*, with Emmie Young as Lurline, and W. C. Crosbie as Seneschal, with grand scenery.

Adelphi: Business has been first-class. The great Lew Rattler created a great deal of merriment in his original act of High Jack the Heeler. Mollie Williams had a chance to show her fine voice to very good advantage in the play of Jenny Lind, in which she appeared in the title role. Nera Vernon fairly captured the audience by her beautiful ballad singing. This week will be presented the grand spectacle of *Mephistopheles*.

Woodward's Gardens: A very interesting entertainment is given at this resort every Saturday and Sunday afternoon.

Items: Lizzie Harold left on Friday last to fill an engagement in Boston.—George D. Chaplin has assumed the management of the California Theatre.—The comic operas of Trial by Jury and Pinafore are attracting crowded houses at the Tivoli Garden.—Adelaide Stanhope (Mrs. Armory Sullivan) and her husband think of housekeeping in this city until Barry Sullivan arrives, and will accompany him to Australia at the expiration of his engagement.

Canada.

MONTREAL.

The Academy was tenanted this past week by what is purported to be the Standard Theatre Opera co., headed by a Prof. Hoyt, but it is certainly a fact that music and opera is not his forte. The co. is bad—horribly so—and they themselves don't deny it, and this comes the worse from the fact that they were heralded as something A1. Now Montreal theatre-goers are slow to anger, and inclined to be liberal in their views of things, but to be so outrageously swindled as they were last week was not to be borne. Fatinitza was billed for Monday night, and it was "produced." The audience was medium and composed of the best people; but to sit still and listen to the extraordinary bad singing and worse acting was entirely too much, and between the acts the most of the people left. Of the whole co. only one was at all conversant with either dialogue or music (Mr. Francochi, who took the part of the General), and for the rest there is nothing too bad to say. It is needless, perhaps, to say that the party came to trouble, and on Saturday the co. "attached" the Professor and handed him to the authorities. He fixed it somehow to his own satisfaction, but not to the company's, and here they all are, stranded and "bust." The consummate impudence displayed by this Professor is just admirable and should be patented, in his trying to palm off such rubbish as an opera

co., and the more especially under the name that he did; but as he has not yet settled and cannot apparently do so, his chances of spending the balance of the Winter here are rather good. There should be some law to prevent the using of names indiscriminately, because it makes theatre-goers shy of attending anything, and so good companies get left out in the cold and do no business.

At the Royal we had the Japs, and they did a good paying business, as the show caught the multitude, having a smattering of variety performance in it.

Next week we are to have Kate Girard at the Academy in her new piece, *Prejudice*, and C. L. Davis as Alvin Joslyn, supported by Emma Vern.

LONDON.

Holman Opera House: Mme. Franklin's Burlesque troupe 24th, to light business. The Berger Family, with Sidney Burt, followed 25th, to a crowded house. The Boston English Opera co. comes Jan. 7 and 8, Mechanics Hall: The regular stock gave Uncle Tom's Cabin 23d, 24th and 25th, to good houses. Victoria Hall: Alfred J. Knight 24th, in historical impersonations, to light business. Hamilton Corbett, Scottish vocalist, followed 25th and 26th, to fair houses.

OTTAWA.

Mr. and Mrs. George Case (Grace Egerton) 24th. Being Christmas eve, business turned poor. Their Christmas matinee was a big success. Tuesday they take in Brockville. Jan. 1, matinee and night, at Kingston, then close and go to New York, where probably a West India route will be arranged. Their biz all through from the maritime provinces has been a series of disasters. Jan. 5 and 6, C. L. Davis in Alvin Joslyn.

A rumor current that Haverly's Juveniles would be unable to appear on account of the loss by fire at Port Huron, caused the little people to appear to a smaller house than would have otherwise greeted them 20th. Minnie Palmer's Boarding-School came 23d to a good house. Miss Palmer's sprightliness won over everybody.

TORONTO.

Royal Opera House: One of the most enjoyable performances of the season was given all last week by the Almayne Comedy co., who produced Bartley Campbell's new play, *Fate*. The co. is excellent throughout, and played to large houses. This week, Irving's Royal Japanese Novelty comb.

ST. CATHARINES.
Minnie Palmer's Boarding-School 22d. Anthony & Ellis' Uncle Tom 25th.

Nova Scotia.

HALIFAX.
Business has not improved at the Academy since my last. The season closes in one week, and the co. return to New York. A charity concert, 19th, drew a crowded house. Manager Nannary has been incarcerated in jail for debt. Nita Gerald has joined Lindley's co. The Xmas pantomime promises to be a grand attraction. Nothing booked.

An English Opinion.

[London Theatre.]

A moral man who chances to be an actor is just as able to avoid laxity of conduct as is the member of any other profession; and a modest woman is not by being an actress placed at any special disadvantage when she is accosted, as other unprotected girls too often are accosted, by the Brummagem-gallants of the London streets. It is no doubt a pity that there should be actors who do not lead reputable lives, and distant actresses whose thirty shillings a week mysteriously provides them with broughams, and other people connected with the stage who are not regular church-goers. But the stage is not peculiar in having associated with it misfortunes which are suffered by court and camp, and are to be traced alike in the city and in society. It does nothing which gives the public any right to interfere with the private lives of its votaries; and all attempts, however well intentioned, to regenerate the religious and moral tone of the profession as a whole are as impertinent as they are superfluous. Herman Vezin's much-needed content was followed by a contention which we cannot think equally sound. He urged that a manager should make the interests of art his first consideration; and he recommended that, as managers generally look after their pockets, an association of actors should be formed to carry on a theatre solely for artistic ends. For many reasons such a scheme seems widely Utopian; and it is unlikely to have a trial until there are found actors who perform, not in order to earn handsome salaries, but that they may further the interests of histrionic art. But setting aside the obvious difficulties in the way of this co-operative management, by actors anxious only to produce new works of merit, the contention is based upon a fallacy. There is no good reason why the interests of art and pocket should not be identical, for theatrical art cannot well be furthered by performances which do not attract audiences sufficiently large to insure commercial success.

Direct interference from outside, whether in the shape of legislation, or endorsement, or good advice, can be of little avail unless the theatre is supplying that which the public wants; and when with due respect to itself it does this, we may rest assured the advance of education and taste amongst its patrons will insure its moral, social and artistic progress.

—Henderson is uncertain what he will do Jan. 19, after the Evangeline party have closed. He has a new play he is anxious to do, but don't want to put it on for two weeks, as the Surprise Party came Feb. 2.

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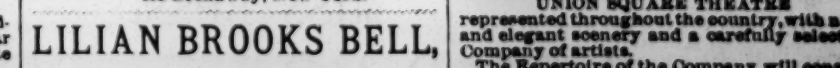
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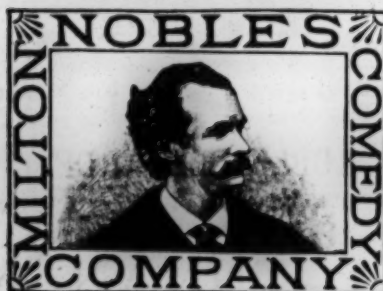
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